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CHOIR & CHORUS CONDUCTING

F. W. WODELL

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CHOIR

AND

CHORUS CONDUCTING

A TREATISE

On the Organization, Management, Training, and Conducting of Choirs and Choral Societies

BY

F. W. WODELL

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To

E. L. W.

Preface.

This book is, in some measure, the outcome of the author's desire to be of service to such as need assistance in the work of organizing and conducting Choir or Choral Society.

It is hoped that it will bring aid, suggestion and stimulus to workers in this field. Its production has afforded pleasurable employment for the "spare hours" of a professional life for a considerable period. May its perusal be to many a source of profit.

THE AUTHOR.

Boston, Jan. 1901.

Preface to the Seventh Edition

Thanks are due and hereby tendered to the large number of persons who have used this book and expressed their appreciation of it, and especially to the many professional musicians who have recommended it.

That the considerable amount of additional matter included in this, the Seventh Edition, bringing the work up to date, may make it of increased value is the sincere wish of

THE AUTHOR.

Boston, August, 1919.

Choir and Chorus Conducting.

Part I.

ORGANIZATION.

Chapter I.

Introduction.—In organizing a church choir account should be taken of the special purpose for which it is designed: whether it is to lead the people in song, or to sing as proxy for the people, or both. The style of music to be sung and the size of the auditorium are also items for consideration.

A quartet is seldom effective in the promotion of good congregational singing. A quartet which sings modern tunes with their rich harmonization, and is given to over-much "expressiveness" in the way of shading and variations of tempo, discourages the average worshipper and prevents his joining in the hymn singing. Where a quartet is to be used to lead the congregation in the hymns, it should be made up of powerful voices, and frequently sing the melody in unison, keeping a steady pace.

Church music, available for quartet of male or female voices is comparatively limited in quantity.

As compared with the quartet of mixed voices, both the male and female quartets lack variety of tone-color and are consequently deficient in expressiveness. Both male and female quartets are capable of rich effects.

The popular ear appreciates the virility of the voices and the richness of the close harmony in the singing of the male quartet, and such a choir is therefore much in demand for special kinds of work, particularly the singing of the more simple settings of familiar and "gospel" hymns.

The female quartet lacks the virility and breadth of tone of the male quartet. It can be used, however, to good advantage to give variety to a service. It is very seldom used alone as a choir. Some beautiful sacred music has been written by good composers for its use.

The Male Quartet Choir.—In organizing a male quartet choir, great care must be taken to secure a proper balance of the voices. The first or highest tenor, should be the lightest voice, (have less volume than the others), and should play about "high" E, F, and G with ease and freedom. The second or lowest base should have the greatest volume, and should descend with ease and full voice to the low F. A mistake is often made in placing a heavy, semi-baritone voice as the second tenor of a male quartet. In such case the balance of parts is lost; the inner part is made too prominent. A better plan is to have a first tenor sing second tenor. It is unwise to use a heavy baritone as the first bass of a male quartet. The first and second basses then sound too much alike, their parts become "muddy," and they over-balance the tenors. The greatest error is to put a second tenor into the position of first tenor. The quartet will then always sound top-heavy, there will ever be danger of flatting, and blending and delicate shading will be well-nigh impossible of attainment.

First tenor and second bass voices are, in this country, comparatively rare. Sometimes a young tenor who has thought his compass of effective tones restricted to "high G," has a light, thin upper voice which he is afraid to use. Judicious training of that light upper voice on *downward* scales and arpeggios, gradually increasing the force of the notes, will sometimes develop in such an one a good first tenor voice.

The Female Quartet.—The voices for a female quartet choir must balance as do those of the male quartet. The first soprano should have a light, lyric voice, singing easily around upper E, F and G. With this voice should be associated a light, high mezzo-soprano, or better, a first soprano singing as second soprano. The first alto should be a mezzo-contralto, or a mezzo-soprano who has a good low A. The second alto must needs be the "bass" of the quartet and should possess a round full tone to low F. This voice seldom sings higher than third space C, treble clef. The ordinary choir soprano should not be used as a first soprano in female quartet work. The voice is too full in character, and the part runs too much above the limits within which it is most at ease. Occasionally what has seemed to be an unpromising, weak soprano voice, of not more than an octave in compass, from middle G (treble clef) to high G, has under training, turned out to be a genuine lyric, or first soprano.

The Female Trio.—The best combination for the trios for female voices sometimes met with in music for the church is usually that of a light, high soprano for the upper part, with a high mezzo-soprano for the second part, and a broad, low mezzo-soprano or chorus alto for the lowest part. As a rule the high mezzo-soprano is given the upper part, but the effect is never of the best. The characteristics of each composition must govern the choice of voices. The point here made is that frequently the true effect of the music is not brought out because a voice of too heavy a character is assigned to the upper part.

The voices of a male and of a female quartet should taper in volume as shown in the accompanying diagram:

The Male or Female Chorus.—This may best be considered as an aggregation of quartets. The full bodied voices must be kept off the upper parts, or a "top-heavy" effect, with flatting, is almost inevitable.

The Mixed Quartet Choir.—The mixed quartet—Soprano, Contralto, Tenor and Bass—is a form of choir popular in the United States. It is seldom well chosen either as to balance or blending of voices.

As a rule, in selecting singers for a quartet choir, one voice (usually the soprano or the tenor) is settled upon, for various reasons, musical and otherwise, as one that must be had, and the remaining three voices are taken without much thought as to whether they will blend and balance with the one first chosen. A major part of the available appropriation is used in paying the special voice, and necessarily the committee is hampered in the work of choosing the remaining members of the quartet.

As a result so-called quartets are often made up in a peculiar manner. As for instance: A light, high soprano, a

full-voiced contralto, a robust tenor, a baritone. This combination is too light at top and bottom.

Another ill-balanced choir often met with, is this: A full, dramatic soprano, a mezzo-contralto, a light tenor, a full, low bass.

Perhaps the least satisfactory combination is one not infrequently found in the wealthier churches, in which the desire for voices possessing extremely high and low tones is gratified at considerable expense. Here is found: A light, high soprano, a contralto, a lyric tenor, a low bass. A duet between the soprano and bass of this combination is about as satisfactory as would be one by the piccolo and bass tuba of the orchestra.

Voices of great power, and voices of extremely high, or low range, as the case may be, are comparatively scarce. The very full, low bass, in America, is more scarce than the light, high soprano. Good tenors of any class are not at all plentiful. There is also a lack of genuine, low contraltos. Most quartet contraltos, are mezzo-sopranos whose low tones are heavy and full. Too often these low tones are artificial (forced) and to the cultivated ear, accustomed to the genuine contralto voice, decidedly unpleasant.

Under these circumstances, it is less difficult and expensive to form a quartet choir on the basis of a baritone voice for the bass part. This would naturally mean the association with such a bass of a mezzo-contralto, a lyric tenor, and a high soprano. Much of the modern music for quartet choirs is written for all the voices at high pitches, presumably for the sake of brilliancy, and such a quartet as has just been mentioned is needed to do it justice.

Following is a suggestion for two quartets, drawn up with reference to balance of voices:

No 1.—A light, high soprano, a mezzo-contralto, a lyric tenor, a baritone.

No. 2.—A full, mezzo, or dramatic soprano, a contralto, a robust tenor, a full, low bass.

An item of equal importance with balance of tone in making up a quartet choir, is that of the blending quality of the voices. There can be no true quartet singing without this. Oft-times a singer is acceptable as a soloist, but unsatisfactory in quartet, because the quality of the voice makes it "stick out" from the other voices. Frequently this is, to a large extent, a matter of voice production. A forced tone may be "on the pitch," but it will not blend. Perfection of intonation is an absolute pre-requisite to the blending of voices. No matter how well a singer may perform in other respects, if he has a tendency to sing off the pitch on a given note or vowel, that singer is not properly available for fine quartet work.

In the grand orchestra the instruments are divided into families; that is, groups having the same general tone color; as, for instance, the trio of trombones, or the quartet of strings; each instrument having a certain individuality as it sounds its note of the chord, yet each member of the trombone or string family having a voice which bears a strong color-resemblance to the voices of the other members of the family. When the members of one of these families sing together the blend is very close, and the effect full and rich. So with human voices. When four moderately good voices are found in one family, so that a mixed quartet may be formed therefrom, there is usually a strong family likeness among the voices, a resemblance in tonal hue, which gives a close, rich blend.

It is not necessary, however, in order to satisfactory blending in a quartet choir, that all the voices shall be of the same general tone-color. The composer for the orchestra, and the organist, study the combining of instruments and stops of different colors so as to secure special richness, or brilliancy. So a bright, vibrant tenor voice is sometimes needed in a

quartet where the baritone is of a rather sombre quality. The one voice complements the other, is modified by it. In the same way a rather acid soprano may be sweetened somewhat and blend surprisingly well with a contralto of a soft, sombre, enveloping quality of tone.

It is evident that in choosing voices for their blending qualities there is an opportunity for the exercise of a fine sense of tone-color. Those who have charge of the organization and drilling of choirs would do well to study the characteristic timbres of the human voice from its lowest to its highest registers; and also the qualities of organ stops and orchestral instruments, singly and in combination.

Chapter II.

The Quintet Choir.—Occasionally it is useful to have the services of both a bass and a baritone, in connection with a quartet choir. There is one leading director in the Eastern States who is fond of this combination, and makes special arrangements of five-part music for its use.

The Double Mixed Quartet (Octet).—A choir of eight voices made up of Mixed Quartets, Nos. 1 and 2 above mentioned, is one of the most effective combinations possible for a church service in which solo singing, strong hymn leading and a variety of concerted work is desired. From this combination a director may organize: Two mixed quartets, a female quartet, a male quartet. If well chosen as to blending, the full combination will have sufficient sonority to give a satisfactory interpretation of many of the larger anthem forms. Eight good, well blended and thoroughly trained voices, in such a combination, will give much more breadth of tone, and musical satisfaction generally, than will double the number of ordinary chorus singers. It is not necessary that these singers shall be especially fine soloists in order to obtain the best effects in concerted singing. The double quartet need not, therefore, represent exactly double the expense of the exceptionally fine solo quartet. One of the quartets may consist of less experienced singers, yet the combined effect under a competent trainer be very good. The greatest care, however, must be exercised in regard to the items of balance and blend of voices, as above set forth, or best results cannot be expected.

Chapter III.

The Choir of Boys and Men.—This form of choir, in which the treble and sometimes the alto part is sustained by boys whose voices have not changed, while men sing the tenor and bass parts, is in favor in the Episcopal Church. It is generally or rather popularly known as the Boy Choir. As a rule this type of choir is not a success, musically, because the boys' voices are not properly or sufficiently trained. Extremists assert that only by such a choir can the Musical Service be rightly given. Others find the boys' voices inadequate to a proper interpretation of parts of the Service. Laying aside this debated question, and assuming that a Boy Choir is wanted, it may be said, and with emphasis, that only one who thoroughly understands the training of the female voice should be entrusted with the formation and drill of such a choir. Given such an instructor, he will, of course, find his material wherever he can ; in the Sunday School, the public school, the private family.

It is of little use, in America, to endeavor to organize a Boy Choir upon a purely volunteer basis. The best plan is to pay each boy a stated sum per rehearsal and service, and by a system of bonuses and fines reward or punish him in connection with such matters as attendance, punctuality, good order, and so on. The best voices, as a rule, come from the homes of the moderately well-to-do. These children are out of doors a good deal, relatively strong, and have some refinement, which tells favorably upon the voice quality. The average American boy is an energetic mortal, and unless he is checked at home, his enthusiasm upon the street and playground operates to injure the quality of his voice.

In many cities and towns of this country sight singing is taught in the public schools. A fair degree of ability in note

reading is often gained. Where the teacher of the room or in charge of the music lesson happens to have been well-taught vocally, to possess a musical voice, and good taste, the scholars at least do not injure their voices in the sight-singing work. Too often the teaching of music is entrusted to one who lacks the qualifications enumerated. City Boy Choir masters have learned to know and dread the public school tone exhibited by boys whose sight singing work in the public schools is done under a grade teacher who has but little musical knowledge, and no ear for good tone quality.

In some choirs of boys and men the alto part is sung by men who use a kind of falsetto tone quality. It is difficult to find a boy-alto voice which has sufficient power to be effective, and at the same time is of pleasing quality. If, however, one is likely to worry over difficulties in the organization and management of a Boy Choir he had best not take up the work. In the nature of the case, the choir master can look for but three or four years of good service from boys upon whom he has spent much careful effort. At the change of voice, the choir boy is lost to the choir. He may re-appear as a tenor, baritone or bass—he may not even have a voice good enough for choir work.

Only what is known as the Head-voice, which, to the boy, sounds like a girl's voice, should be used by the treble boys. There is no danger, whatever, in having both small boys and girls sing high tones, provided this Head-voice be used. Much power, however, cannot be looked for. There is intensity—carrying power, but not volume. The organizer of the Boy Choir must, therefore, provide many more boys than men. Only actual test of the voices available will determine the proportionate numbers. If he listens to the choir singing an anthem, stationing himself at a little distance from them, he will get at the matter of balance. Obviously the leader of a Boy Choir must be constantly on the lookout for new material. If he is wise he will establish some sort of a waiting list, or probationer's class.

Chapter IV.

The Chorus of Mixed Voices.—A choir numbering more than eight voices—the Double Quartet—may be called a Chorus Choir.

There is an extensive list of the best class of compositions for use in the church-service which cannot be adequately rendered except by a well-trained chorus. The style of composition is such that several voices on each part are needed to give it with proper breadth and dignity. This music is sometimes attempted by the mixed quartet, but the performance savors somewhat of burlesque.

Many wealthy churches in America now pay each singer of a chorus of from twenty to forty voices, and engage, in addition, a good solo quartet. Such a combination, carefully organized, and under competent leadership, is equal to the finest compositions to be found in the literature of church music, and gives great satisfaction. As a rule, a second mixed quartet, a male quartet, and a female quartet can be organized from such a force, on the lines heretofore indicated. The church and the director possessing such resources are to be congratulated.

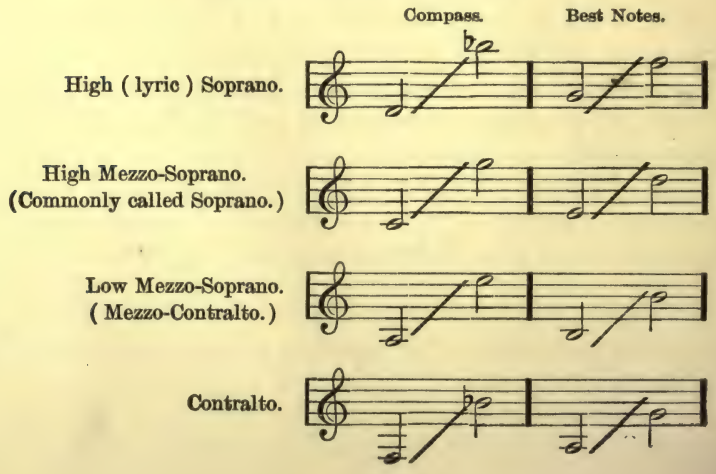
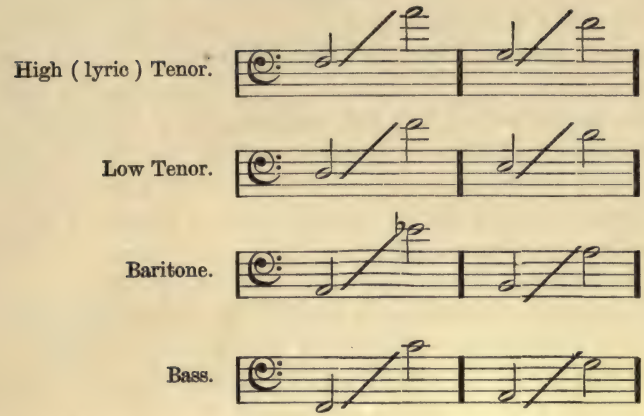
In organizing a church choir, whether paid or voluntary, the items of balance and blend must receive due attention. If the chorus is to number sixteen or less, it may sometimes best be made up on the quartet basis, that is, twelve voices means three singers on each part. Care should be taken to secure at least one quartet of full, low voices, as was indicated in treating of the Double Quartet.

In a chorus choir of say twenty-five singers, the bass should number seven, the soprano eight, and tenor and alto five

each. Here it must again be pointed out that, owing to great differences in voices as to sonority, nothing short of actual test in the singing of an anthem will enable the Director to know whether he has secured a good balance of tone. It will usually be found, however, that the bass and soprano must average a larger number of voices than the other divisions if these parts of the compositions sung are to have due effect. Few organizers realize the importance of securing a solid bass. When this division is sufficiently powerful, and sings with firmness, the music has a solidity highly gratifying to the cultivated ear. There is also much less danger of flatting. Too often chorus choir singing has the effect of a vocal trio, (soprano, alto and tenor,) with the pedal organ filling in the bass which the voices fail to supply.

Herewith is given :—

A Table

Showing Compass of *Chorus* Voices ; Also Range of Best Notes.
Actual pitch is indicated.

NOTE.—There may be, in any chorus, exceptional voices in each class, of a range exceeding the limits here indicated. Cultivation and practice will bring to many voices increase of range and of sonority. Young voices develop in surprising ways, and it is therefore advisable for the choir director to make frequent examinations of voices and re-classifications of his forces. Let it be distinctly understood that this table applies only to average chorus voices, and not to solo voices. Best notes are those tones in a voice which can be sung with power, and for a considerable time without fatigue. On these notes intonation is most certain, and clearness and smoothness in delivery is most easily attained.

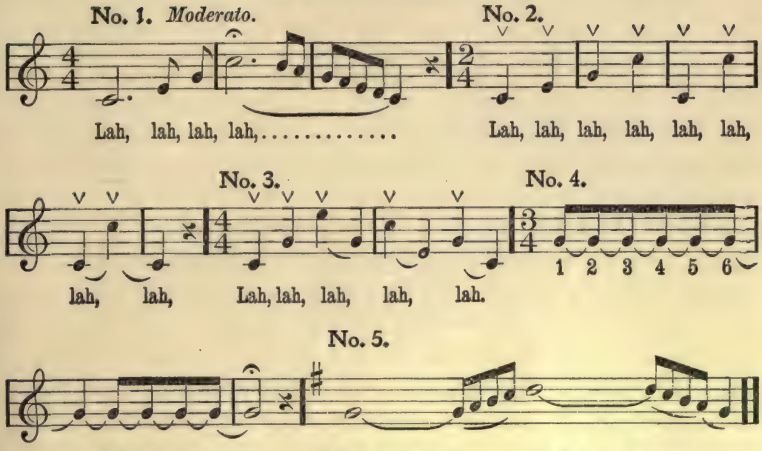
The classification of voices is a matter of knowledge and skill upon the part of the examiner. The division to which a voice belongs is not to be decided upon the item of compass alone; but the chief point is to discover the natural timbre and level of the voice. Sometimes lyric or high sopranos are exceeded in upward range by mezzo-sopranos, but their natural tone quality or timbre, light and flute-like, bird-like, together with their facility in runs and scales, and power to sing for a considerable time above third space C freely and easily, shows their class; Lamperti, the elder, says:

"A soprano may be recognized by the facility with which the upper G is emitted; no difficulty will be experienced in enunciating words on the highest notes, nor in holding a long breath upon them. This is the crucial test, because there are

sometimes contraltos that can sing up to the high C, but they cannot pronounce words on the upper notes without effort and great detriment to the voice." The above test of ease in pronunciation and ability to hold a tone for a long time, at a high pitch, should also be applied to male voices. A baritone may be able to sing high A at a climax, but this does not prove him a tenor. Many tenors, through lack of proper cultivation, are unable to sing rightly from D upward, and so can scarcely reach the high G except with great effort. Such may well be classed with low tenors or baritones, notwithstanding that their lower notes may be comparatively weak. In America mezzo-sopranos and baritones predominate; there are more high sopranos than tenors or low basses.

The actual classifying of voices is best done in private, each voice being examined separately. The tricks that voices play with their owners, under the nervous strain of an examination, are manifold and odd, and the examiner must be on the alert to guard against being misled as to the real nature of the voices he listens to. A pleasant, friendly, cheerful manner, on the part of the examiner, is most helpful in this connection. If the candidate can be made to feel and act naturally—to permit the real voice to show itself under the influence of a friendly chat, and a pleasant smile, the result will be satisfactory.

Where for reasons it is necessary to classify voices from the mass, in the rehearsal room, there is perhaps less nervousness on the part of the candidates, but the task of the examiner is made somewhat more difficult. He may walk about among his singers while the test exercises are being sung, noting the characteristics of the voices as he passes, and later assigning parts. Or, he may call up a number of male or female singers, indiscriminately, listen to their singing, and assign parts at once. A finer subdivision can be made later by taking members from each division in fours, and putting them through the tests.

Voice-Classification Tests.

No. 1. Moderato.
Lah, lah, lah, lah,.....
No. 2.
Lah, lah, lah, lah, lah, lah,
No. 3.
lah, lah, Lah, lah, lah, lah, lah.
No. 4.
1 2 3 4 5 6
No. 5.
ah, lah, beh, nee, po, too. Lah, beh, nee, po, too,.... lah, beh, nee, po, too.....

NOTE.—These test exercises should be used from the lowest pitch given for each class of voice, and worked chromatically upward to the limit of the voice as it appears. The syllable "lah" should be made without movement of the jaw; the face should wear a pleasant expression and the upper part of the body should be bent slightly forward. The arpeggio and skip are of far more value than the scale in bringing out the true character of the voice. The syllable "lah," done as directed, has also a special value in this connection. Exercises Nos. 4 and 5 furnish material for the use of tests recommended by Lamperti. Necessarily the pronunciation of the syllables, to have any value as a test for the purpose in hand, must be attempted with rapidity, distinctness and smoothness in view. The pause will prove the ability of the singer to prolong a high note.

Chapter V.

Having completed the classification of voices the Choir Director may find that the parts do not balance. This defect must be remedied if the best grade of work is to be done. It is not well to have too many light, high sopranos. The lower, fuller, richer voices of the sopranos and mezzo-sopranos have a special value in giving body and color to the tone of the Choir. As a rule, in America, the greatest lack in chorus choirs is that of a sufficient body of tone in the tenor. A skilful director will, in favorable passages, reinforce his tenor parts by using the lowest voices among the contraltos in combination with the tenors. He will also constantly listen to his baritones with the hope that one or more of them, under cultivation, may give signs of added freedom and true tenor quality on the upper notes, and become available for the tenor division.

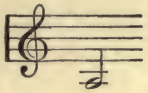
Frequently, in volunteer choirs, there is difficulty in securing a sufficient number of altos, ladies having the idea that the alto part is of secondary importance, or that it is especially difficult, often preferring to strain to sing the upper notes of the soprano part, rather than to join the alto division. The Director may effectively combat these notions by pointing out that the alto part is of equal importance with the soprano; that the harmony is incomplete without it. He may also refer to the advice of great composers to students of music to learn to sing and play the second part for the sake of musicianship; of cultivating the harmonic sense. Schumann has said:

"Lose no opportunity of playing music, duos, trios, etc., with others.

"If all were determined to play the first violin, we should never have a complete orchestra.

"Sing in choruses industriously, *especially the middle voices.* This will make you a good reader, and intelligent as a musician."

As a means of discovering material for the alto division the Chorus Director may require all the sopranos to sing the alto, while the soprano part is played firmly upon an instrument. While this is being done he should listen for those singers among the sopranos who easily, and with some force of tone reach the A,



and who, while perhaps making errors in reading the alto part, show a disposition to make a "second" which harmonizes with the instrument. Such voices can usually be transferred to the alto division with good results.

A careful study of the table of "Best Notes" of chorus voices will bring many suggestions as to the proper make-up of an effective choral body. As has already been hinted, a judicious mixture of the various classes of voices is desirable, as in this way fulness of tone, and richness of color is obtained. A multiplication of the number of baritones, for instance, may give bass enough to balance the other divisions of the chorus, but the bass will lack the depth and richness it would possess were some of the baritones withdrawn, and a few low basses added in their stead. It is the difference between the eight-foot and the sixteen-foot tone of the pipe organ.

The remarks made heretofore, with reference to blending, apply in the organization of a chorus choir. It should be remembered, however, that where most of the voices of a division of a chorus are of a good blending quality, little roughnesses in a few individual voices will be absorbed or lost in the mass of tone.

Some organizers think it desirable, even necessary, to have what is called a leading voice for each division of a chorus. If a voice leads in such a way as to be heard above all the other voices of its division, then the balance and the blend of the choir is destroyed. The highest type of choral singing is not possible for the choir, so long as the leading voice is retained.

A certain conductor, about to perform the "Messiah" in an American city, feared for the promptitude and firmness of his tenor division of thirty singers. At the last moment, therefore, he engaged the services of a local quartet tenor, who was a ready reader, to lead the tenors. This gentleman was powerful of physique and lung, and loved to sing. He was a German, a butcher, and his command of English not of the best. The audience was therefore more amused than edified to hear one stentorian tenor voice declaiming, high and clear above chorus and orchestra,

"All-l vee ligh scheep! All-l vee ligh scheep!"

It is certainly a matter of comfort to conductor and chorus to know that there are, in each division, singers who can be depended upon to sing the right notes, at the right time, and in the right way. What is desirable is not a leading voice, in the common acceptation of the term, on each part, but that all the singers of each division shall follow the conductor's lead, promptly and accurately, singing as one great soprano, alto, tenor, or bass voice, as the case may be. No listener of cultivated taste, and no choral Director worthy of the name, desires to hear one singer strike in always just before and louder than everybody else, in the attempt to lead.

Chapter VI.

Circumstances must govern the choice of plan for securing material for the chorus choir.

Where an appropriation is made from which each singer is to be paid, the problem is comparatively simple. Advertising, and personal inquiry among teachers of singing and singers, will usually develop a sufficient number of satisfactory voices. Most American students of singing are willing to sing in a chorus choir for pay. The power of the dollar to change opinions as to the propriety of singing in chorus is magical.

While on this topic two statements may be made:

First.—The teacher of singing who condemns, without reserve, chorus singing for vocal students, thereby confesses ignorance of chorus work, and also a lack of confidence in his own teaching.

Second.—Well taught vocal students who have passed the primary stages of instruction, when singing in chorus under a Director of fine taste who understands the voice, can come to no harm, vocally, and will benefit musically by the experience.

In cases where the Director is expected to organize his chorus upon a voluntary basis, several plans are open to him.

When the interest of the pastor and leading members of the congregation can be enlisted, it is sometimes possible to form a voluntary chorus from among the younger members of the representative families of the church. As a rule, however, such a membership is difficult to manage in the matter of regularity of attendance and punctuality. The claims of society interfere with those of the choir.

Young people who are members of the congregation may naturally be expected to have a stronger interest than outsiders

in sustaining the musical service of the church, and it is therefore wise to recruit the chorus, so far as possible, from the young people connected with the church.

The principal feeders for the voluntary chorus choir are the Singing Class, and the Sunday School. It is sometimes a good plan for the Director to establish a class in sight-singing for the congregation, without fee, if thereby he can train and secure material for his chorus choir. In most congregations may be found a number of young men and women who would take advantage of an opportunity to learn to read notes in an evening class. A general class for the congregation, old and young, has in certain cases, been carried on, one evening each week, for two terms of ten weeks each, during the winter. A simple text book has been used, with a black-board, and the interest of the class well sustained, so that an exhibition of sight-reading of music equivalent in difficulty to the ordinary modern hymn tune, has been given at the close of the term. The result of such a work has been to prepare a number of young men and women for singing in the chorus choir of the church. Another result has been the revival of interest among the older people in the congregational hymn singing.

The Director of a voluntary chorus choir will do well to take charge of the music in the Sunday School, and make himself pleasantly acquainted with the young men and women he finds there. He will thus come to know of available choir material of which he would not be likely to learn in any other way.

Another plan for securing good material for a chorus choir is to advertise and to promise that a portion of the time at each rehearsal shall be given to systematic class instruction in voice culture and the art of singing. This promise must, of course, be faithfully kept. There are those who maintain that nothing of value in the way of cultivation of the voice can be done in class. It is true that for the highest results, individual

instruction in the use of the voice is necessary. A voice trainer who has thought out the principles upon which he works can, however, prepare exercises in the two or three fundamentals of voice culture, (such as control of the breath, relaxation and freedom of the throat, tongue and face; and vibration, or resonance) which, practiced carefully under his supervision, will improve the tone production of at least a majority of his class.

The promise of such instruction, and of the rehearsal and performance of a good class of music, will usually do much to attract desirable singers.

Chapter VII.

Whether the chorus choir be paid or voluntary, it should have but one head—the Director.

Experience teaches that in choir management the authority should rest upon the shoulders that bear the responsibility. The Choir Director should take for his motto :—"No responsibility without corresponding authority." A chorus choir with a constitution and by-laws, a set of officers and of committees on membership, music, etc., etc., elected by the choir, is practically a "society for the prevention of the peace and efficiency of Choir Directors." Such officers and committees as are necessary should be appointed by the Director, and he should also make the required rules.

That he should exercise intelligence and caution, and study his people, and the special circumstances under which he labors, goes almost without saying. A volunteer chorus choir is practically a little kingdom, ruled by an autocrat who yet must obtain and retain the consent of his subjects to his government. The head of such an organization holds an extremely

difficult position. He can best retain it by doing everything possible to secure the respect and good will of his choir members, while maintaining to the utmost the dignity of his office. The glove must cover the fingers of steel. On all matters of choir management, as upon questions of musical interpretation, his word must be law. If he can make his membership realize that his one concern is for the music; that all he does is without personal prejudice, with no thought of merely having his own way, but with an eye single to the best possible musical results, he will have but little trouble in keeping up his organization, and maintaining his rightful position as head thereof. He is sure to meet with a few "irreconcilables" whose motto is "rule or ruin." No mercy should be shown to such. They should be dropped without hesitation, and before they have had time to demoralize the membership. Such are found at times amongst the best singers, who cannot well be done without. It is far better to suffer their absence than their mischievous, disquieting, disintegrating presence. Besides, every director of experience knows that the singer has not yet been born whose presence is vital to the existence of a chorus choir. An exhibition of dignified, courteous independence on the part of a choir director has been known to reform even a supposed "irreconcilable."

Volunteer chorus choir singers are not always humble, "preferring one another." They sometimes prefer to sit "in the highest seats" where others have been sitting. The choir seat question has occasioned much jealousy, and some trouble for choir directors. A good plan is to change the seating of the choir at stated intervals, say every two months. A successful choir director has made it a rule to advise every member of his volunteer chorus that possession for a length of time gave no title to a particular seat; that no member of the choir "owned" any seat, but each was seated at the request of the director.

CHAPTER VIII.

What shall be the tests or conditions for entrance into the chorus choir? In this matter the Director will necessarily be governed somewhat by circumstances.

He must take into account the grade of service expected of him. If no sight-reading test is adopted, with a view to barring out no singer whose voice is acceptable, good work may be done on occasion by dint of an enormous expenditure of time and labor. As a chain is no stronger than its weakest link, so the non-readers of a chorus choir are the measure of the strength, (or rather, weakness) in performance, of the organization. No matter how much labor may be expended upon the service music for Sunday, there can be no certainty that one or more of the non-readers will not make a false entry, or sing wrong notes, and make discord where there should be harmony. It is frequently the case that singers with good voices and genuine talent are poor readers of notation. Their very gifts have operated to cause them to neglect the study of sight-reading. Many salaried quartet singers are such poor readers that they are constantly in fear of a sudden, though necessary change in the service numbers, and always beg for "next Sunday's music" a week ahead. This is not as it should be. Thoroughly competent choir directors who have a voice in the engagement of soloists are more and more giving the preference to ready music-readers. Who can blame them?

Where a choir director, in order to secure a sufficient supply of acceptable voices, makes no test of sight-reading, he

can only hope to do good work, in comfort, by converting his choir into a singing class and giving systematic instruction in note-reading.

As will be inferred from what has been said in regard to balance and blend of tone, an examination of the voice as to quality, power and compass should be insisted upon as a condition of admission. Otherwise a choir is likely to be burdened with "dead-wood," meaning thereby ineffective and objectionable vocal material. It seems to be ordered by the fates that the worst singers shall be the most faithful members of volunteer chorus choirs. Sometimes the personal relationships of certain ineffective choir members make it very difficult for the Director to dispense with their services. Yet he can never expect to do good work while carrying a load of "dead-wood." The nominal strength of the choir may be sixty voices, and, looking upon the aggregation of singers, the congregation will expect a volume of tone proportionate to the forces engaged. They will be disappointed; and congregations are not more backward in criticising the work of the choir and choir director than they are in making remarks upon the minister's sermons.

There is also a danger that the really effective singers in the chorus will tire of the many repetitions at rehearsals made necessary by the inefficiency of the dead-wood, and withdraw. On the whole, it is better not to admit dead-wood, or, in case much of it is found in a choir when first taken charge of, to eliminate it at once and risk resulting criticism and antagonism. Of course, where there is a chance that present dead-wood may, by instruction in sight-singing and the principles of voice-use, be converted into live, useful, vocal timber, the Director will wait and work.

Those who, not having voices, persist in trying to sing; those whose voices have been worn out in the service; those who have radically defective voices, are so much dead wood. It is a sad fact that those chorus singers who have "lost the voice

they had" are the very last persons in the world to recognize their condition. No mere hint will bring them to a realizing sense of it. With such the Director must have a "heart to heart" talk, and in preparing himself for it he will need to cultivate patience, perseverance and a good temper.

Chapter IX.

An intelligent, popular young lady or gentleman may be appointed as Choir Secretary. The Secretary's duties may be to keep, in duplicate, a register of membership, properly classified, and of attendance at rehearsals and services. One copy will be in the Director's possession, for his use. The Secretary may be of considerable help to the Director, if he be a man of good judgment and sympathetic nature, in welcoming members and inquiring after delinquents. It is best, however, for the Director to keep in personal touch with each member of the choir; and, without showing the least partiality, or losing dignity, demonstrate that he knows and is interested in every singer under his care. To be able to call each member of a large chorus choir by name is a gift worthy of cultivation. The power to remember names, as well as faces, has made many friends for politicians. And, in a good sense, the Director of a voluntary chorus choir must be a politician.

Another helpful officer is a Librarian, who, with his assistant, shall keep the music in good order, and distribute and collect the same at rehearsals. The Director should never perform this duty. It is not proper to his office. It would be wise for him to pay for this work rather than to do it himself.

Experience teaches that these two officers, under the Director, are all that are really needed in the carrying on of the work of a large chorus choir. A multiplicity of officers and

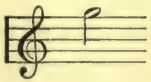
committees in choir work breeds trouble. "If you want a thing well done—do it yourself," is a saying which, applied to the conduct of the affairs of a chorus choir, has in it more truth than poetry.

Chapter X.

The Choir of Children's Voices (Boys and Girls).—A well trained choir of children's voices may be so used as to add greatly to the interest and profit of a church service.

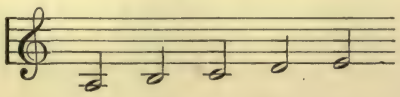
There is an ethereal purity, a passionless sweetness, in the tone of a well-trained children's choir which is powerful to stir the hearts of the people.

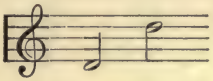
Children's voices are comparatively weak. A children's choir, therefore, should be organized with a view to securing delicacy of tonal effect, rather than breadth and force. The author does not share the opinion, held by some voice-trainers, that the child voice ought not to be used on high tones. The average boy or girl between eight and fourteen years of age, if properly taught to sing *softly* and *sweetly*, with chest up and smiling face, will develop unconsciously the pure Head-voice and be able to reach



with ease and beauty of tone. If children are allowed to use nothing but this so-called head-voice down to the lowest notes of their compass, there can be no forcing of the voice.

The so-called Chest-tone given out on



by some child singers is not the true chest-tone, but a throaty, forced production which is not tone but noise, and is destructive to throat and voice. Such power as is desired from a children's choir should be managed chiefly by the addition of older boys and girls, as their voices are naturally somewhat more full, or sonorous, than those of children of few years. Children should not be required to sing long at a time in the upper third of their vocal scale. The greater part of music for children's choirs should be placed in the octave

with occasional notes within a third or fourth higher or lower. Obviously light, graceful, lyric compositions, of a proper compass as indicated, with short phrases, and cheerful, simple sentiment, are best suited to the use of a children's choir. Simple songs of praise, unison carols, or songs in two parts treated as *first* and *second treble* parts, are indicated. If it is desired to use children's voices in the performance of the larger and more trying forms of sacred composition, then a very careful selection of the stronger and more intelligent children should be made. These should receive thorough drill so that they may come, unconsciously, to manage breath properly, and the Director should be most watchful to see that their voices are not over-worked at rehearsals or services.

Chapter XI.

The Choral Society.—The history of choral societies in America is a long record of disappointed hopes and ambitions. But few choral societies have any great length of life. The most permanent of these organizations are to be found among the German-American communities. These music lovers combine the social with the musical purpose; build music club-houses, and expect to pay for music just as they expect to pay for provisions. It is to them one of the necessities of life. American singers often look upon choral singing as something which ought not to cost them any money, or as a proper source of revenue. "How much is there in it for me?" is the question frequently asked by an American singer who has been invited to join a choral society—meaning not how much of pleasure, of instruction, of mental improvement and refinement, but how much of money—dollars and cents.

The choral society organizer who meets with such a response to his invitation is advised to drop the questioner at once. He may attend a few rehearsals, as a result of coaxing, but he cannot be depended upon; he is sure to be absent when most needed. He is also advised to beware of the enthusiast who gushes about "our society" and the wonderful things which it is to accomplish through *somebody's* efforts. If a dozen or twenty quietly earnest music lovers agree to meet statedly for the practice of choral singing, possibly at first at a private house, there is ground for hope of a permanent organization, and one which will grow in numbers and efficiency. A little effort will develop such a company in almost any American town of four thousand population.

Much of what has been said regarding the organization of

the voluntary chorus choir of mixed voices, applies to the organization of the choral society. The shorter the constitution and by-laws, the fewer the officers and committees, the less machinery, the better.

A President, Vice-President, Secretary-Treasurer, and Librarian, a Committee on Membership and a Committee on Music, Concerts and Soloists (including the Conductor) is sufficient machinery for the carrying on of the business of a large choral society.

It is presumed that the society will elect its officers and committees, annually, at the last meeting of each season. The choice of a Conductor is best left to a committee made up of the officers and one representative from each of the four divisions of the chorus.

The Secretary-Treasurer should present a full report to the society at the annual meeting.

The officers, with the Committee on Music, Concerts and Soloists, may form a Board of Managers, or Finance Committee, for the financing of the affairs of the society.

A good plan for organization is to provide for three classes of members:

1st—Life Members.

These to pay a fixed sum, and to receive a certain number of seats for each concert and privileges in the way of attendance at all rehearsals.

2d—Associate Members.

These to pay an annual fee, and to receive therefor a certain number of seats for each concert, and the privilege of attending special (final or solo) rehearsals.

3d—Active (singing) Members.

These to pay an annual fee (usually higher for gentlemen than for ladies) and to receive therefor the benefit of the

instruction at the rehearsals, and pleasure from the concerts. In some cases active members receive complimentary tickets for final (solo) rehearsals. In other cases, active members receive one complimentary ticket for concerts. These are points as to which each society must decide for itself according to circumstances.

Where active members pay an annual fee, the society usually supplies copies of the works studied. This plan is strongly recommended, for where members purchase copies it is often found that some fail to bring music to rehearsals, and considerable inconvenience results. A choral society, moreover, should have its own library, as, while the membership will change, the society may persist, and works will be performed several times within a series of years.

Each society must fix its own tests for admission to singing membership, as circumstances alter cases. The advice of the Conductor, however, should be asked and given great weight in this regard.

So, too, with reference to the work of the committee on the choice of music, concerts and soloists. If a wise choice in the matter of a Conductor has been made, that official is best able to judge what music the society may hope successfully to prepare and perform, how many concerts should be given in one season, and what soloists are needed. The committee should, therefore, give due weight to the Conductor's opinion on these matters. Indeed, if it were not that some of the best Conductors are as children with reference to finance, it might be said that in regard to the questions just referred to there need be no committee, the decision resting with the Conductor. Sad, aye most sad, yet amusing are some of the tales that are told of the struggles between Conductors and Finance Committees of choral societies. The fault is by no means always on the side of the Conductor. A small-minded, commercial, inartistic committee-man finds it difficult to sympathize with

the desire of an enthusiastic, artistic conductor, on fire with love for his art, who wants the very best singers that can be had for the solo parts, and *all* the instruments called for in the orchestral score.

A Conductor who desires to organize a choral society must bear in mind: First—that he needs to make many friends; then to do all in his power to keep them; Second—that he must expect active opposition from other professionals, passive resistance from lazy singers, and discouragement from a considerable class of people who never can see how anything worth while in choral music can be done in their community. They are sometimes "dog-in-the-manger" people; usually pessimists. This last mentioned class (the pessimists) are perhaps the most dangerous of all. They should be carefully kept out of the ranks of the society, for their conversation and manner are most demoralizing. One such member can do more to kill a society than half a dozen enthusiasts can do to keep it alive. The Conductor, as organizer, should bear in mind that the indolent may be stirred up and possibly converted into willing and effective workers. If the Conductor is made of the right sort of material the pessimists will not discourage *him*, while the jealous opposition of other professionals will but stir him to greater efforts.

When the co-operation of leaders in prominent social and musical circles can be secured, the task of organizing a choral society is comparatively easy. It is not wise, however, to rely upon what are known as society people for choral material or permanent support. The great majority of choralists come from the ranks of those who are moderately well-off, and whose social engagements occupy but a small part of their time and attention. Society is fond of fads and will drop a conductor, or an enterprise as quickly as fashions in dress are discarded.

The singing-class can frequently be developed into a choral

society. This can be established by means of circular and newspaper advertising, and personal canvassing.

A successful choral society may sometimes be organized in a minor city by interesting a well-known citizen, and issuing a call in his name, and that of the Conductor, through the newspapers, for singers to rehearse and perform a standard oratorio. The work chosen should be one generally known, at least by repute, and one which good singers are likely to wish to rehearse for the sake of becoming acquainted with the music.

Part II.

THE CHOIR DIRECTOR.

Chapter I.

One who manages, drills and conducts the performance of a church choir, is, in America, usually called a Choir Director. As a rule, the musical head of a choral society, the one who prepares for and conducts the performances thereof, is properly called the Conductor, the direction of the affairs of such a society usually devolving upon the officers and committees elected for that work.

The Choir Director is, of course a gentleman. Whether he be a "professor of religion" or not, he will respect the religious opinions of others, and by his demeanor, prove his good breeding and fitness to act as a leader in the service of song. A wise clergyman appreciates a Choir Director who shows an interest in the public service in all its parts. A wise Choir Director will endeavor to cultivate friendly relations with his clergy.

Chapter II.

The true teacher loves his subject and has a consuming desire that others shall love it. To such a one, the coming into the eye of the pupil of the gleam of awakened interest is at once reward and incentive to renewed effort. The skilful drill master knows his subject, and how to present it in such fashion as to arouse and sustain interest on the part of his choir. He so arranges the work of the rehearsal as that the singers derive pleasure from it, even though they may be attacking difficulties.

In real teaching, one object is to lead those taught to find out for themselves. Telling is not all of teaching. The fundamental facts should be presented; the thing before the sign, the easy before the difficult, from the known to the unknown, in progressive order. Pupils learn by doing. The drill master who explains too much, who talks a great deal, wastes time and strength. Better make necessary statements and explanations as brief as is consistent with clearness and get the singers to doing, to making their own experiments, observations, comparisons.

To educate is to draw out. The best teaching is that which so prepares a student that he knows how to study. There is an art of teaching as well as an art of singing, and choir directors do well to study the literature thereof, and as well the latest works on applied psychology. The best grade of work in the rehearsal room is not to be stumbled upon. It is the result of a natural gift for leadership and teaching developed by study.

Chapter III.

As the choice of music, its rehearsal, and manner of performance are matters under the Director's control, he cannot know too much of music generally, and of church music in particular. Harmony, counterpoint, musical form, composition and the history and literature of vocal music claim his attention.

The usual choir drill in the case of chorus choirs is limited to teaching the notes—that is, the pitches, and the time, with more or less attention to variation of power. Much more than this is required if the choral work is to be of the highest grade.

One of the primary requirements of good singing is good or musical quality of tone. The quality of tone produced by a chorus choir depends, of course, upon the quality produced by the individual singers. When good natural voices or well-trained vocalists are in a majority the tone of the choir may be in a measure satisfactory. Usually, however, the volunteer chorus choir contains so large an admixture of crude vocal material that the tone quality of the choir is far below what is desirable. These same voices, under proper training, can be made to give good results. It is plain, therefore, that the chorus choir director should understand the human voice, and how to develop and cultivate its powers. The practical method for fitting himself for such work he will find to be to study singing personally with an instructor who can sing and also teach, and teach how to teach. The Director can also supplement his knowledge by reading the works of experienced teachers of singing, and choir-trainers.

Chapter IV.

The section of this work devoted to choir organization contains suggestions as to the attitude of a Conductor toward his choir.

In the rehearsal room the successful drill-master is courteous, firm, impartial, tactful and patient. He is the leader, the fount of instruction and the only one permitted to exercise authority. He may listen to suggestions from members of his choir or others in private; he should permit no public interference with his authority or functions by choir member, music committee-man, clergyman, or any one else.

Preparation for the work of each rehearsal cannot be too thorough. The use of every moment should be determined beforehand. The drill-master will find it profitable to spend some minutes immediately before each rehearsal in quiet, reposeful thought, with the one object of bringing his mind into a state of peace, so that he may enter the rehearsal room thoroughly master of his own soul, and prepared to meet obstacles and opposition with serenity. A man who is master of himself, who knows just what he purposes accomplishing at each rehearsal, and exactly how to set about to do it, has a tremendous power over choralists. The high-strung, excitable man, who leaves his working plan to the inspiration of the moment or decision of circumstances, may expend a great deal of effort in the rehearsal room, but results will be unsatisfactory.

In carrying out a season's work in a systematic way, the Director will find it advantageous to make for his private use, from an ordinary memorandum book, a Conductor's Record Book upon a plan somewhat as follows:

Conductor's Record Book.

Name	Address	Date	Voice	Compass	Best Notes	Timbre	Volume	Intensity	Remarks
Mrs. Jones	*Black St.*	*Feb. 3, 1901*	*Soprano*	*C to B♭*	*G to F*	*Fluty*	*Fair*	*Good*	*Good Reader*

From time to time, on the re-hearing of voices, the record will be added to, or modified. By the use of such a book a choir director has always at command exact and detailed information concerning his vocal material. He is thus enabled, at any time, to assign parts intelligently and can always make a choice of music well within the powers of his choir.

It is well to plan the season's choir work in advance, with a view to bringing about definite results. As for instance:

An increase of membership.

Regularity and punctuality in attendance.

An advance in the grade of music performed.

Improvement in quality and volume of tone.

Added expressiveness in performance.

Something can then be definitely planned for each rehearsal having a direct relation to the carrying out of the general scheme for the season.

The point is that it is wise to have a definite plan to follow, and not to trust to chance, or circumstance, or mere routine work for improvement. At the close of each rehearsal the Director will find it profitable to mentally review the evening's work that he may discover whether a step forward has been made, and if not, where the fault lies.

Chapter V.

The Choir Director must secure and maintain good order, and respectful, willing obedience in the rehearsal room. He must first of all be able to rule himself, to keep his temper and be courteously firm.

In dealing with a large volunteer chorus choir, in the rehearsal room, it is well to have it understood:

That announcements will be made but *once.*

That all conversation must cease when the Director speaks.

That when one division is being rehearsed other divisions must observe silence.

Some members will offend against even such simple, reasonable rules as the above. Direct, personal, public reproof is seldom advisable. When it is used, (as after repeated general and private warnings have proven ineffective) it should be made as short and sharp as possible. The moral effect is thus enhanced.

A private interview with a recalcitrant member is advised, rather than public reproof or remonstrance by letter. The leader of a volunteer choir who can write a letter of remonstrance to an offending singer which will not be misunderstood or used against him, is a clever man. Before a personal interview with an offender is had, it is wise to take a few minutes for quiet meditation, during which the attempt should be made to eliminate every vestige of temper from the soul, and to cultivate a spirit of brotherly kindness. When a choir member has been reproved, it is often a good plan to ask such a one to do for the Choir Director or choir some little service. If this is done in a kindly way, in the presence of the choir, the member will usually perform the service gladly, feeling that the leader cherishes no resentment, has confidence in him, and wishes the choir to know it. Cases are on record where valuable but thoughtless members have been saved to a choir and changed into real helpers of the leader by the treatment indicated. It will not always work; there are dispositions which are not to be reached in this way. With them it is rule or ruin, and for the choir as a whole it is best to promptly dispense with the presence of these irreconcilables.

Chapter VI.

Where the form of service permits, the Director will adapt his selections, in both text and style of music, to the central theme of the sermon. When sermon, hymns, solos and concerted pieces all tend to the enforcement of a particular thought, the effect upon the congregation is likely to be powerful; certainly much more so than where the service music bears little or no relation to the theme of the discourse. It is sometimes impossible to find selections particularly appropriate to a sermon topic. In such case the well-equipped Director will at least be able to choose numbers which will not be incongruous. He can give a tone to the service, one of solemn worship, of praise or of thanksgiving, as may seem best under the circumstances. Too many services have as little point and symmetry as does the ordinary, dreary, hodge-podge known as the "miscellaneous concert." They cause the intelligent and sensitive worshiper to wonder on what ground anthems are introduced into the public service.

In planning the giving of services and concerts, the Choir Director will do well to keep in mind economy of means and strength.

It is unwise to give heavy, fugal choruses with few voices on a part, It is tiring to the singers and unfair to the composer, as the interpretation is necessarily inadequate. Quartet choirs should confine themselves to selections requiring less volume and breadth in delivery.

Compositions having many unison passages are often effective, and require, as a rule, less time for preparation than pieces with full harmony throughout.

The frequent use of unaccompanied music is strongly

recommended. Its rehearsal compels the singers to rely upon themselves, and gives opportunity for observing the many lesser defects which are so likely to escape notice when an accompaniment is being played. Unaccompanied choir singing, when well done, has a powerful effect upon a congregation or audience. Most people prefer the sweet tones of the human voice to those of any instrument made by man.

The preparation and performance of concert programs furnishes variety in work for a chorus choir, and stimulates interest. It sometimes happens that a choir is so engrossed in its concert work, that interest in the Sunday service music suffers. This should be guarded against. The choir should be made to understand that its reason for existence is its Sunday service. With the choral society the case is different.

As a measure of economy, in preparing for a concert the Chorus Choir Director will frequently take up choruses from the oratorios and cantatas which can afterward be used in the church service.

Experience has led to the making of the following suggestions to Conductors of choirs and choral societies, in regard to concert giving:

The Director should so refer to the concert as to magnify the choral work, no matter how eminent the soloists engaged. The chorus is the backbone of the choral concert. Everything possible should be done to cause the members to feel that the concert is theirs. The advertising must not minimize the choral features of the program.

Details of hall and platform arrangements should be given into the hands of trustworthy committees. Instructions should be clear and concise, and committee-men held responsible for the performance of their duties. The Director should, however, see for himself, in good season, whether his instructions have been followed. It is the only safe plan.

The seating of the chorus and distribution of music should be placed in the hands of secretaries and librarians and the work left to them.

The meeting and care of visiting artists should be left to committees, including at least one officer of choir or society. The Conductor should always be courteous to artists, but should not run after them.

Keep no audience waiting—begin on time.

The Conductor should be the last person engaged in the performance to take his place.

In doing so he should bow to the audience, signal for attention, lift his baton and begin the concert with as little fuss as possible.

Applause should be acknowledged with a bow. Encores—repetitions of choral or orchestral numbers—should be avoided. Rarely can the fine effect of a first performance be duplicated; an anti-climax is a thing to be avoided.

Auditors and critics judge by results, and take no account of what the Conductor may consider to be extenuating circumstances. Seldom is a conductor obliged to give a concert. He should never do so unless satisfied that the work in hand is well prepared. One failure is more talked of than two successes—it is the way of the world.

The Conductor should have naught to do with handling money in connection with a concert, except to accept the Conductor's fee, and receipt for it.

Let the understanding between the Conductor and the finance committee of a concert be thorough and clear as to amount to be allowed for soloists, orchestra, etc. Much trouble will thus be avoided.

In the case of a choral society giving two to four concerts per season, it is sometimes well to use local soloists for at least one concert. Good judgment is needed in the management of

this matter. Societies have come to grief over the rival claims of local solo singers, and others have only avoided disaster by using none but visiting artists. Yet the local singer, when competent, deserves encouragement.

The Conductor who holds a proper view of the dignity of his position will wish the advertising of his concerts to be done in a legitimate fashion. As a rule the most effective medium is the daily or weekly newspaper. A circular, to be of much value, must be extremely well written, tasteful in its typography, and show the program. Beside, it must be gotten into the hands of the people who patronize concerts, and this is often a difficult matter. The ordinary circular distribution will not accomplish it, for most circulars, so distributed, are thrown away unread. A circular sent out in an ordinary sealed envelope will certainly reach the person intended and stand a good chance of being read. This method is expensive. On the other hand, the circular offers opportunity for saying what needs to be said at less cost, usually, than it could be done for in the advertising columns of the newspaper. The art of advertising is a difficult one, and a concert giver who can secure the services of an expert is fortunate. So far as financial results are concerned, the personal efforts of the members and friends of the choir or choral society to obtain subscriptions or sell tickets, are far more effective, usually, than the most judicious and liberal advertising.

A custom against which the Conductor should set himself is that of printing commercial advertisements upon the program of the concert. It is undignified and inartistic.

Chapter VII.

An important part of the work of a Conductor is the arrangement of service and concert programs.

In those churches where the texts to be used in the musical numbers are stated by ecclesiastical authority, the Conductor has but to consider the matter of the appropriateness of the musical settings. The music should be of a character suited to the meaning or emotional content of the text. The numbers should vary in tonality and to some extent in style. Otherwise ear and voice become wearied. Long anthems with little change of key; or those in four part harmony throughout, are likely to become tedious to the listener. The introduction of solo parts heightens the effect and prevents monotony.

In chanting an extended text it is well to use two chants, one for the first, and another, in a different key, for the second half of the selection.

As has been intimated, where the choice of service selections is wholly in the hands of the Director, it should be his aim to choose texts and music which will reinforce the central idea of the sermon or service. In general, care should be taken to avoid incongruity, as regards the subject of the sermon and the texts sung, the spirit of the other parts of the service and that of the music. The selections in a given service, while showing variety in key, mode and use of more or fewer voices, should not present violent contrasts in style. There should be unity with variety. A lugubrious anthem for quartet, with long-drawn out, slowly moving phrases, has been followed in one service by a brilliant, florid anthem of praise for solo soprano. There was variety without unity. If one selection was in harmony with the tone of the service, the other certainly was not.

As an example of a well arranged service, an account is given of an afternoon service held at King's Chapel, Boston, Mr. B. J. Lang, organist and director. The music was sung by a solo quartet and a small chorus of adults, mixed voices.

The organ prelude was about five minutes in length, and of a quiet, devotional character. After the opening collects, the following selections from Mendelssohn's "St. Paul," were sung:

Recit. (Contralto) As He Journeyed Toward Damascus. Aria—"But the Lord is Mindful of His Own."

Recit. (Tenor and Bass) and Chorus—"And as he journeyed."

"Saul, why persecutest thou Me?"

And he said, "Lord, who art Thou?"

"And the Lord said to him," I am Jesus of Nazareth. whom thou persecutest."

And he said, trembling and astonished, "Lord, what wilt Thou have me to do?"

And the Lord said to him, "Arise and go into the city, and there thou shalt be told what thou must do."

Next came the scripture lesson, prayers, and a hymn for the choir, "Hark, Hark My Soul, Angelic Voices Swelling," the organist improvising for a few minutes, at its close, using the tune as a theme, until the minister had taken his place, and prepared himself for his address.

This was upon the topic of "Visions." At its conclusion further selections from "St. Paul" were given as follows:—

Chorus—"Rise up! Arise!"

Choral—"Sleepers, wake, a voice is calling!"

Recit.—(Tenor)—"And His Companions."

Aria—(Bass)—"O God, have mercy."

At the conclusion of the aria the congregation sang a hymn and the service closed with the benediction, and a tasteful organ postlude.

It will be noted that the theme of the sermon and of the musical service was one and the same.

Chapter VIII.

Program-making, for choir and choral concerts is by no means a simple matter. The Conductor must consider :—

His duty to his art: the music must be as good as it is possible to give with benefit to the audience as well as to the performers.

Next, the interpretative forces available, in other words, the numbers and skill of chorus and orchestra, and the calibre of his soloists.

The size of the auditorium ; chamber music rarely sounds well in a large hall.

The importance of variety and contrast in arousing and sustaining interest. It is often a good plan to give two short works of contrasting styles. Some symphony program makers proceed, apparently, upon the plan of leading up to the heaviest item upon the program. They place the march, the suite, etc. first, reserving the symphony for the last number. This is a mistake. The largest work is that which makes the greatest demands upon the strength of both players and listeners, and is best given first, when both parties are fresh and their power of concentration strongest.

In preparing what is known as a miscellaneous program, involving the services of vocal and instrumental soloists and a

chorus, certain points should be carefully attended to. As a general rule;

Do not—

Follow one number with another in the same key.

Give two sad or two bright selections consecutively.

Use two solo voices or instruments of a similar character in succession; as, a soprano and a tenor; a contralto and a bass; a flute and a violin.

Follow one vocal number with another when an instrumental number could be placed between.

Mix recitations and music. A concert is not the place for elocutionary display.

Place comic or humorous selections on the same program with serious music.

Fail to choose an effective number for the close of the program; the last impression should be a good one.

Cater to popular taste any more than is absolutely necessary to get people to attend the concert. Give some numbers of a high-grade, well done. Then will public taste be educated, and art justified of its friends.

Undertake large works for the sake of outside or newspaper reputation when the forces available are incapable of an adequate interpretation thereof. To do so is to work an injustice to the composer, to art, and also to make trouble in the choir.

Part III.

THE CHORAL CONDUCTOR.

Chapter I.

Introduction.—In preparing for his work the choral conductor will first study the technical items of his art; singing, harmony, counterpoint, composition, score-reading and time-beating. If he expects to deal with an orchestra, he will study a good work on the orchestra and instrumentation, and if possible one orchestral instrument, preferably a stringed-instrument. The listening, first to a small orchestra and later to a "grand" or "symphony" orchestra, score in hand, noting the transference of themes from one instrument to another, and the use of the various families of the orchestra in combination and contrast, is also recommended.

The choral conductor who has made a serious study of voice culture and singing has a decided advantage over one who has not. Suppose he has not a good voice; he should nevertheless study singing, that he may know how to treat the voices of others. A choral conductor who does not understand the voice can not hope to secure the finest effects from his chorus, and is likely to cause injury to some voices.

Dr. H. R. Streeter, author of "Voice-building," says:

"A man may be an artistic flutist; he may read a musical score well, and have an accurate knowledge of tempos; he may even possess the ability, which some do not, of composing

a good score; fortunate circumstances and friends may unite to bolster him up and keep him in position; he may possess all these and many other requisites, and then utterly fail as a director of voices."

A conductor who cannot sing, but is a good violinist, will be able to teach his chorus to sing with a true legato,—in the singing style. Pianists and organists who have not been trained as singers usually make the least effective choral conductors.

Chapter II.

The ability to beat time gracefully and correctly presupposes a feeling for tempo and rhythm, and a study of the method of indicating the pulses and their subdivisions, so that the performers may know exactly when to take up the entrances, and may keep time as one man. Further, by the motions of his baton, and the expression of his features, the conductor indicates the variations of force—the *sforzandos*, *crescendos*, *diminuendos*, special accents and emphases.

The conductor's baton should be light, and of a color easily discernible. His actions in time-beating should be as graceful and unobtrusive as possible. He should not, by his gestures, obtrude his personality between the audience and the music. Above all, stamping the foot, or rapping upon the music desk, and other noises must be avoided.

No general rule, of course, can be laid down for the manner of conducting. Each conductor who has the qualifications by nature and study for the work, will best succeed when he is most natural, or unconscious, in the act of conducting. Perhaps the most striking personality for boldness, rugged strength and magnetism Americans have seen at the conductor's desk was Anton Seidl. His play with the baton was free, but his

face was the chief means for expressing his wishes to his men.

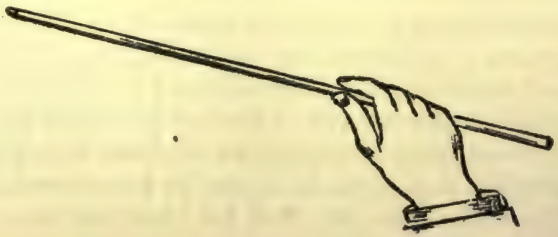
Emil Pauer has a decided, strong beat and a good deal of virility.

Gericke, the present conductor of the Boston Symphony Orchestra, has a very decided beat, and makes considerable work of conducting.

Theodore Thomas is probably the most graceful great conductor America has known. His motions in beating time form a series of beautiful curves. He stands firmly upon his feet, and does not reach out or bore in toward his men. Arm and wrist do all the work, with an occasional side glance of the eye to prepare an entrance, or a slight gesture of the left hand to emphasize a point of accent or shading.

The point of chief importance in time-beating is that the baton shall clearly and decisively indicate the primary accent. Some professional and many amateur conductors wave the baton in a series of semi-circles leaving the performers in doubt as to which motion indicates the strong accent—the down beat. A style of time-beating which brings the baton to a point of rest on each beat may be somewhat angular to the eye; it is, however, very clear and comfortable to the performers. The down beat, at least, should be easily discernible by everybody concerned.

The baton may be used with ease if held lightly between thumb and fingers (somewhat as the violinist holds his bow) at a point a short distance from one end:



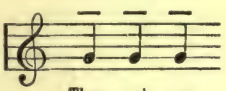
To avoid fatigue from prolonged use of the baton it is wise to keep the elbow near to the side as much as possible, throwing the work largely upon the wrist. The practice of time-beating with either arm is recommended.

For moderate force and flowing delivery, a rather short stroke, with a curving motion, is indicated. For less force the stroke may be made quite short.

For the *crescendo* the length of the stroke is gradually increased, bringing the whole arm into play; sometimes the arm is raised, little by little, as the force approaches a climax. These motions are reversed for the *decrescendo*.

The staccato style is indicated by short, straight beats, from the wrist, passing rapidly from one rest-point to another.

A long, rapid, vigorous, full arm beat, usually made with both arms for emphasis. indicates the *sforzando* or exclamatory attack.

The *pressure-legato* delivery, which is not the same thing as a repeated accent, and is notated thus :

may be indicated by a firm beat with a drawing of the hand somewhat toward the body on each beat, as though pulling each tone, with energy, from the performers.

To indicate the release of a hold or pause note, the baton should be given a very rapid, short motion from the point of rest first to the left and then to the right. When, after a pause, the movement is to be resumed without a break in the continuity of the tone, the resumption of the regular beat should be preceded by a slight preparatory motion of the baton.

In cases where a note is to be held for several measures the left hand may be held up during the sustaining of the note

and dropped with a quick motion at its end, while the right hand beats the time as usual.

Excess of gesture is to be avoided. The left hand should be sparingly used. It may come into play effectively as shown above. Also in other ways, as for instance: To indicate the entrance of voices or instruments; to silence a performer; to subdue force of tone by a downward, repressive gesture; to secure a *crescendo* by a gradually rising motion; to indicate subdivisions of the beat. The left hand is to be looked upon merely as an assistant to the right hand in the work of time-beating and conducting. There is no more ludicrous sight than the two-handed conductor, as he waves both arms wildly and continuously in the air in a tremendous effort to give an inspired reading of the music.

Chapter III.

The method of time-beating recommended is as follows:

Simple Duple Measure: $\mathbb{C}$ or $\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$

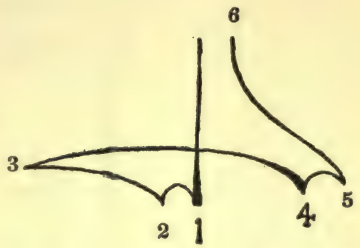
Compound Duple Measure: $\frac{6}{4}$ $\frac{6}{8}$ $\frac{6}{16}$

Two beats to the measure—Down (strong); up (weak).

When the rate of movement is very slow the beat is thus divided:

Simple Duple Measure:—

Compound Duple Measure:—

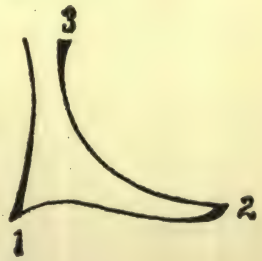


NOTE.—The large, black figures show the point of rest on the principal beats. When the pulse is subdivided the principal beat should receive especial emphasis.

Simple Triple Measure: $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

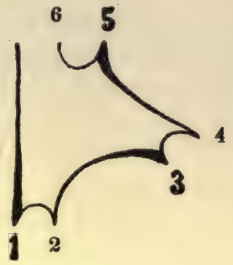
Compound Triple Measure: $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$

Three beats to the measure—Down (strong), right (weak), up (weak).

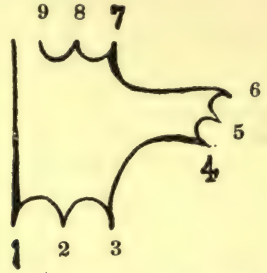


In slow movements:

Simple Triple Measure:—



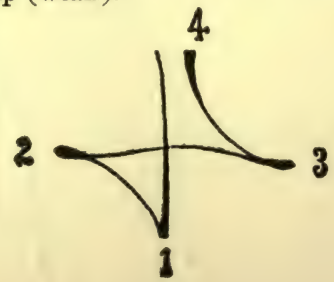
Compound Triple Measure:—



Simple Quadruple Measure: $\frac{4}{2}$ 𝄵 or $\frac{4}{4}$ $\frac{4}{8}$

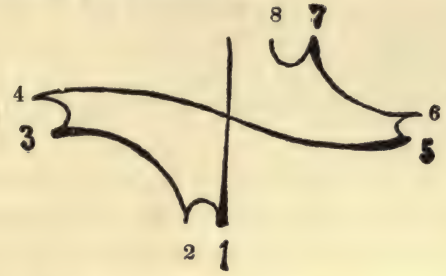
Compound Quadruple Measure: $\frac{12}{4}$ $\frac{12}{8}$ $\frac{12}{16}$

Four beats to the measure—Down (strongest), left (weak), right (strong), up (weak).

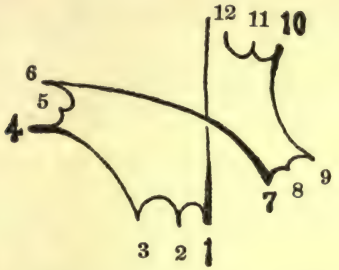


in slow movements:

Simple Quadruple Measure:—



Compound Quadruple Measure:—



The sign 𝐂 is used for four-pulse measure, called common time. The beat note varies: it may be in one case the whole note; in others the half or the quarter note.

The sign ₵ is used for measures of different values; but such measures must be considered as two-pulse measures, and two beats given: *Down*-up.

"*Alla Breve.* Originally a species of time in which every bar contained a breve, or four minims; hence its name. In this time, chiefly used in the older church music, the minims, being the unit of measurement, were to be taken fast, somewhat like crochets or quarter notes in ordinary time. This time was also called *Alla Capella* (church time). Modern *Alla*

breve time simply differs from ordinary common time by being always beaten or counted with two minims (and not with four quarters) in the bar, and, therefore, is really quick common time. It is indicated in the time signature by ¢, *i. e.*, the C which is used to show four-quarter time, with a stroke down through it."—"Grove's Dictionary of Music and Musicians.

"*A capella:*

(1) In the church style; vocal pieces unaccompanied.

(2) Church music in duple time."—"Stainer and Barrett's Dictionary of Musical Terms."

In *very* quick movements beat triple measure thus:

1— —

practically indicating, by the *down* beat, only the first pulse of each measure.

Likewise, beat quadruple measure thus:

1——3——

practically indicating by a *down* and up beat, only the strong pulses—the first and third.

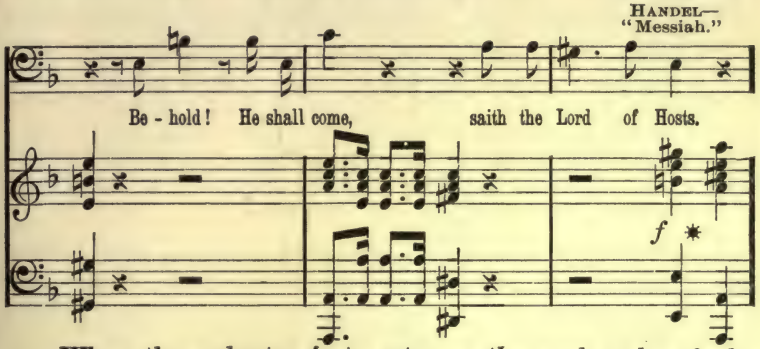
The choral conductor rarely has to deal with five-pulse measure. This can sometimes be taken as three-two, Down-right-up, down-up. In such case the first down beat should be more vigorous than the second down beat in the measure. It can also be taken thus: Down-left-right-up-up.

When a piece begins on other than the first beat of a measure, the conductor need not give the preceeding beats; he should, however, make a short preparatory motion with the baton before giving, with marked clearness, the beat on which the singers or players enter. This to warn the performers to be ready to attack promptly on the beat. This preparatory motion is not needed when the piece begins on the second part of the beat; a decided marking of the beat is sufficient.

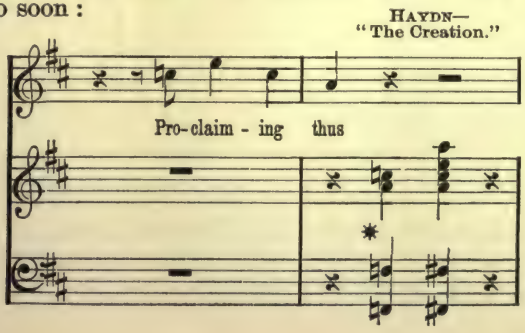
Chapter IV.

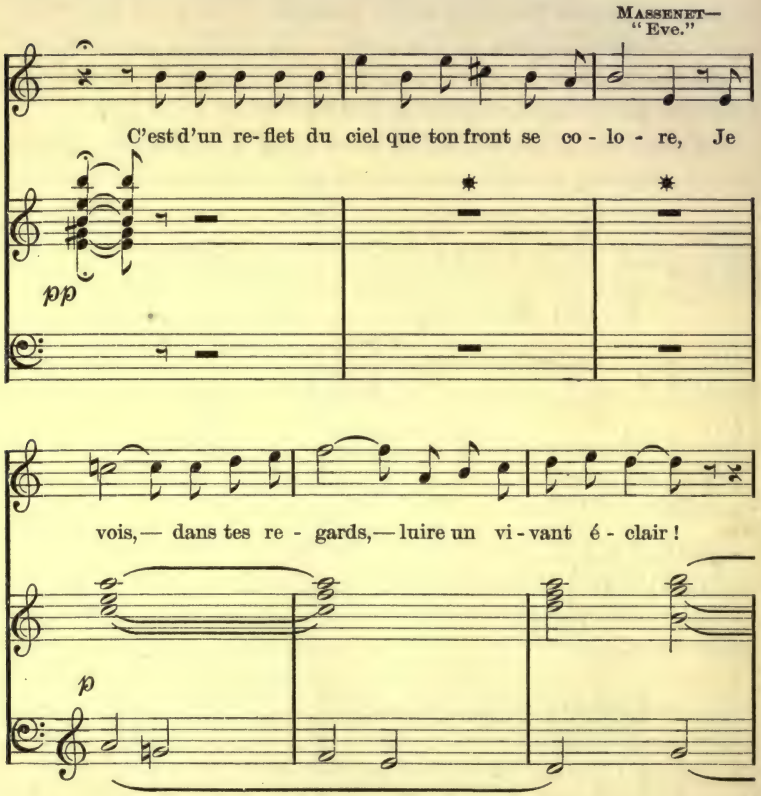
In beating time in recitative, it is important that the conductor should be thoroughly familiar with both the vocal and instrumental parts of the score. He must be independent of the printed score and thus able to concentrate his attention upon the performers, especially the reciter.

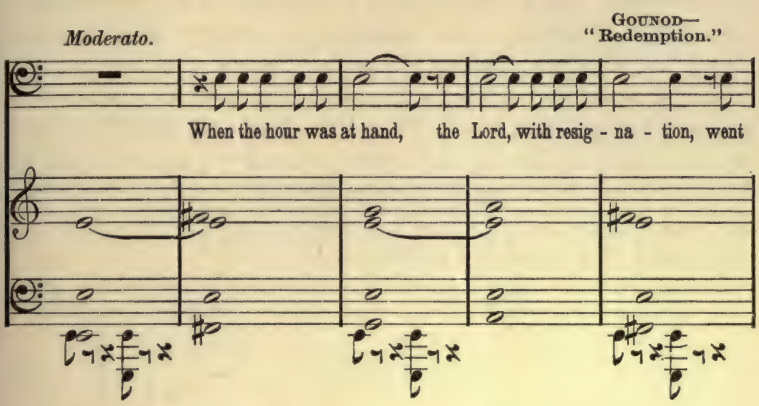
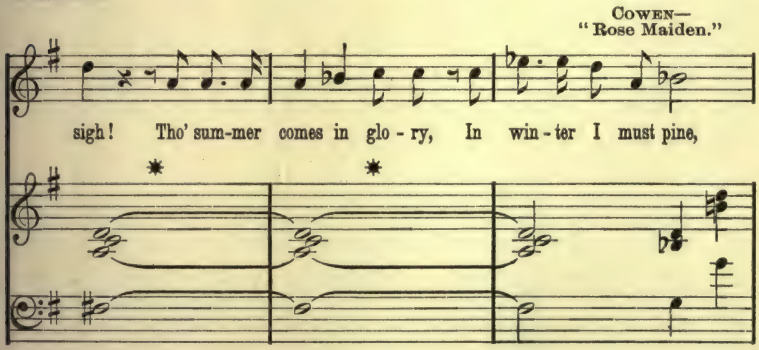
As a rule, short cadential chords, in a recitative, as at * in the following example, are struck *after* the voice has ceased :



When the orchestra is to enter on the weak pulse of the measure, as at * in the extract given below, the first beat must not be given too strongly, or careless players may strike the chord too soon :



Where rests occupy one or more measures, as in the following extract at *, all beats except the first in each measure may be omitted. The regular beat for each pulse must be resumed when the instrumental accompaniment begins.

In the following excerpt the harmony changes only on the first pulse of each measure. It is necessary, however, in order that the tympani of the orchestra may know and observe the tempo desired, to give four beats to the measure. The singer,

in this modern, measured, accompanied recitative, is expected to observe the tempo and rhythm indicated by the composer:

Where, as in the following extract at *, chords are sustained for one or more measures, one beat may be given for each measure.

Berlioz, however, says:

"I do not see why, in recitatives, the bar should not be divided regularly, and the real beats be marked in their place as in music that is kept time to."—(*Art of Conducting.*)

When this is done, care must be taken to follow the singer with precision; to dwell upon each beat at the point of rest so as not to anticipate the movement of the voice to the note upon the following beat. For example, in singing the recitative from the "Rose Maiden" quoted above, the soloist may possibly pause somewhat on "winter," and ritard considerably in delivering the words "I must." The baton must be held at the point of rest on the down beat at "winter" until the syllable "ter" is completed, then moved quickly to the left, as the singer delivers "I" and held there until the last consonant of "must" is sounded; and so on.

Chapter V.

An important part of a choral conductor's preparation for his work is the development of imagination, and the cultivation of taste and feeling. He should familiarize himself with the master-pieces of literature, especially the works of the imaginative writers. He should also embrace every opportunity for hearing orchestral and organ music, as these stimulate the fancy and emotions of the sensitive musical soul. One must himself feel if he is to make others feel.

Berlioz says:

"The orchestral conductor should know the compositions, the nature and compass of the instruments, and should be able to read the score. Those he directs should feel that he feels, comprehends, and is moved; then his feelings, his emotions, communicate themselves to those whom he directs."

When preparing for a service or concert the conductor will thoroughly familiarize himself with the score, words and music. He must decide what is the meaning of the words and the content of the music, in other words, upon his interpretation of the work as a whole.

An instrumental composition carries its own message. A composition in which words and music are joined, presents a different problem. In the first case, the conductor strives to bring out or interpret the structural and technical beauty of the music, and, if he be a man of imagination and fine feeling, he will endeavor, through his players, to make his audience feel something of the emotion aroused by the music in his own soul.

The phrase is often used:

"Mr. Jones has set Mrs. Smith's words to music."

A proper conception of the relation of words and music in a vocal composition would make the phrase read thus:

"Mr. Jones has set music to Mrs. Smith's words."

The office of the music in a vocal composition is to illuminate the sentiment of the words, to intensify the mood of the text. Not all music set to words accomplishes these effects, and sometimes music appropriate to the words is so badly performed as to defeat its purpose.

Evidently the important point for the choral conductor is to arrive at an adequate conception of the meaning or sentiment of the text. Then comes the study of the music as *music*, and also in its special relation to the text as indicated above.

The meaning of the words may be considered in two ways:

(1) The ordinary sense of the words, as language conveying thought.

(2) The emotional sense or content of the language, as expressing feeling.

Distinct enunciation and articulation, and the proper grouping of words, are the chief means for bringing out the sense of the text.

'Mid play sure, send pal aces, though weam a rome,
Be it averse, oh wum bull there snow play sly comb.

The foregoing, though perhaps somewhat over-drawn, is a suggestive illustration of defective utterance by a singer.

To secure a distinct delivery, special attention must be paid to the consonants, particularly to those which end words. Each word must be uttered with the proper sound of the vowel, and with a clear division between it and the following word. Otherwise, we have such absurdities in choir singing as:

"Oh! glorious soap." (hope).

"The consecrated cross-eyed bear." (cross I'd bear).

"Make lean (clean) your heart."

"The soldier's steer." (tear).

"Oh Loar thohoo art moy Gawd."

(Oh, Lord, Thou art my God).

"Captain John Smith having gone to sea his wife, requests the prayers of the congregation."

The foregoing announcement by a church clerk shows the necessity of a proper grouping of words, if the meaning of the language is to be made clear.

Good singing is an extension of good speaking. The singer should deliver the words as a good reader would do. He should sing sense. To this end the singer must regulate his breathing, for by it he punctuates the sentence.

Breath must not be taken:

Between syllables of a word.

Between words that naturally fall into a group, as:

"I will go to my \ Father."

"Thy mercies how \ tender how \ firm to the end."

A well-known hymn runs thus:

"And every day I live I seem
To love Thee more and more."

The poetical phrasing requires that the breath be not taken

after "seem," (as is usually done), but after "live," and the remainder of the clause sung with one breath.

Authorities differ somewhat as to the wisdom of frequent breaks in the melodic outline in order to bring out the sense of the words.

† A. M. Richardson says:

"Though a fresh supply of breath is not required, a break should be made in order to make the sense clear.

'Finding,|| following,|| keeping,|| struggling.'

Here each word introduces a fresh thought. When a break is made at the || the meaning is brought home."

Per contra, § Sieber says:

"Although the interpunctuation of the text will often be a sufficient guide, we shall frequently find our breath too short to sing from comma to comma, or, on the other hand, may encounter them so often, that to use every one of them for a breathing place would cut the *cantilene* into fragments. And yet this kind of so-called musical declamation is frequently heard, especially in quartet choirs, where it is styled to 'sing with expression.'"

We recall here the well-known line:

"There, with my Saviour, Brother, Friend."

In such cases it is usually possible to effect a compromise which permits of the preservation of the flow of the melody, while, by means of skilful enunciation, articulation, accentuation and emphasis, the meaning of the words is made clear. This style of delivery, however, is that of the artist, and is not often heard.

† *Choir-training.* § *Art of Singing.*

Chapter VI.

The text of a vocal composition is next to be studied with reference to its sentiment or emotional content. One may sing with distinctness :

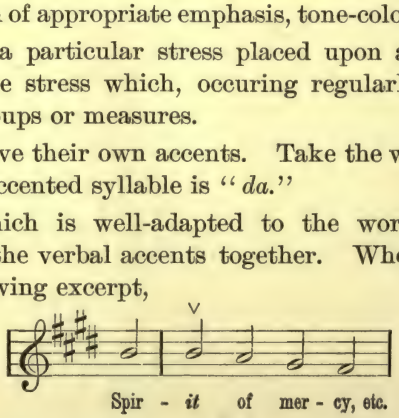
"I come to watch o'er thee,"

in a matter-of-fact way, as though stating a mathematical problem. The object of solicitude may gather from the language used that the singer proposes to spend some part of the evening in her vicinity in the capacity of a watchman. Whether he does so from personal interest in her welfare or because he has been employed for the work does not appear. His statement conveys no sentiment, betrays no emotional "content." It is the baldest declaration of a fact. Now it is quite easy for one sensitive to the higher uses of language to find in these words an expression of devotion. This is the emotional content or sentiment of the text for which the choral conductor must seek, and which he must interpret to his audience. This involves a consideration of appropriate emphasis, tone-color, and shading.

Accent is a particular stress placed upon a syllable. In music it is the stress which, occuring regularly, divides the pulses into groups or measures.

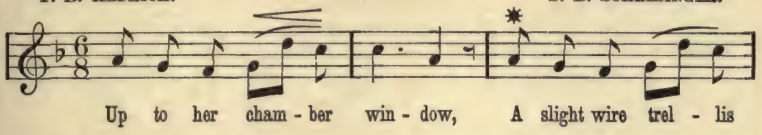
Words have their own accents. Take the word "Foun*da*tion." The accented syllable is "*da*."

Music which is well-adapted to the words brings the metrical and the verbal accents together. When it does not, as in the following excerpt,



the metrical accent may be modified.

In the following excerpt, at * an unimportant word is wrongly placed upon the strong pulse of the measure:



This mistake is frequently made by bungling translators. Placing the "A" on the last beat of the second measure, and giving the first two beats of the third measure to the word "slight" would remedy the defect without injuring the music.

Emphasis is a special force given to a word.

In the clause:

"Dear Lord, I *cannot* let thee go,"

"cannot" is the emphatic word, and should receive special stress. The sentence, "I love you," may be delivered with the emphasis upon either of the three words, as:

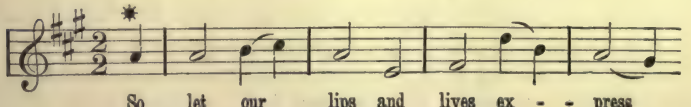
I love you.
I *love* you.
I love *you.*

the meaning being different in each case.

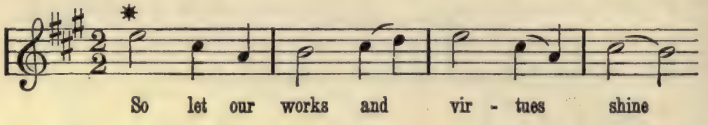
Music which is well-written for words rises and falls with the ebb and flow of the intensity of the sentiment of the text. But there is music which fails in this regard. The ordinary hymn-tune must necessarily do so with reference to some of the stanzas used in connection therewith.

An emphatic word will sometimes fall upon a weak pulse of the measure or a weak pitch of the melody.

Here is a verse from one stanza of a hymn:



In this line an unimportant word, *let*, falls upon a strong pulse while the emphatic word, *so*, is placed upon a weak pulse.



In the line next above, the words are properly placed with regard to accent and emphasis.

Where words are misplaced, as in the first line quoted, they must receive proper stress independently of the music, so as to cause the sentiment or emotional content of the text to stand out with clearness.

It should be kept in mind that emphasis may easily be overdone. Conductors are sometimes so expressive as to appear fussy and ridiculous. Only when the choral conductor by an intelligent, sympathetic study of the text, has made its sentiment or emotional content his own, is he ready to secure an interpretation thereof by his chorus.

The free, well trained voice, is capable of a multitude of shades of tone-color. By tone-coloring is meant, not the passing from one degree of loudness to another, as some understand the term, but giving to the voice the quality appropriate to the sentiment of the words. A singer should always express.

Tone-coloring is neither shading, nor accent. One may say: "I *love* you," yet the color of the voice, the *quality* of tone, may express to the sensitive ear quite a different sentiment,—may give the lie to the words.

Every shade of sentiment expressed in words has its appropriate tone-color. There is a wide field for the exercise by the choral conductor of imagination and skill in getting his singers to feel as he does the emotional content of words and music. If he can make his singers feel—if he can stir them

so that they grasp the full significance of the text, their tones will be more or less colored by their feelings and they will more truly interpret the composition.

†* * * * * "The emotion which the singer calls up regulates indirectly the entire vocal mechanism, inasmuch as it stirs the will into action and thus compels the plastic vocal mechanism to furnish the proper tone-coloring, for its own perfect expression."

Technical preliminaries to success in coloring tone are those which develop absolute freedom in action of the vocal instrument—breath control, with relaxation at the neck. To these may be added the study of a correct, full, noble emission of all vowels.

A vicious method of tone production embarrasses the throat and fixes one or two colors on the voice. There can in such case be no true, expressive tone-coloring in the delivery of the text. The vocal mechanism is not plastic. Diseases of the throat and nose, such as catarrh, fix a color on the voice and injure its expressiveness. Singers suffering from such diseases may be charged with emotion, but they cannot properly and fully express what they feel.

The use of various degrees of force, or shading, is also indicated as one of the means of bringing out the sentiment of the text. Loudness is not always appropriate, or impressive. Although this item is usually determined with reference to the music, yet there are circumstances under which the shading should be decided by the exigencies of an adequate delivery of the text, irrespective of the demands of the music. A conductor of fine taste will modify delivery in this regard, avoiding fussiness over details and too violent contrasts of force.

† *Philosophy of Singing.*—C. K. Rogers.

Chapter VII.

A poem or prose text arouses in the composer thoughts, imaginations, feelings, a mood. He naturally attempts to express himself in music. Sometimes he sets his music to the text which has interested him. The more sensitive he is to the play of thought and feeling in language, and the greater his command of the materials of composition, the more likely is he to write music which enhances the effect of the text.

The choral conductor will study the music with a view to discovering and bringing out its special relation to the text and, as well, its specifically musical content. He will determine the rate of movement, or tempo, phrasing, accentuation, shading, tone form, tone coloring and style of delivery; in short, the interpretation of the composition as a whole.

As to Interpretation in general:

Some choral conductors are satisfied with broad, mass effects. If the correct pitches are sung, the singers keep time, and develop the most obvious climaxes, they are satisfied. They do not care to trouble themselves much about the finer details of choral interpretation. On the other hand, certain conductors emphasize details to such an extent that the composition is heard as a thing of shreds and patches, and some so refine the choral singing as to take all virility from the performance.

Good music pulsates with life; rises and falls in billows of sound. There is a curving, wave-outline of the phrase, the section, the period, and, most broadly, of the movement. It is for the conductor to bring out these curving, wave-outlines. Thus is secured breadth of phrasing and well-proportioned

musical expression. Over-emphasis of detail detracts from the effect of a composition as a whole.

Richard Wagner has some suggestive paragraphs as to Tempo in his book on "Conducting," the sub-title of which is "A Treatise on Style in the Execution of Clasical Music."

He says:

"I received a good lesson at Paris in 1839, when I heard the orchestra of the Conservatoire rehearse the enigmatical Ninth symphony. The scales fell from my eyes; I came to understand the value of correct execution, and the secret of a good performance. The orchestra had learned to look for Beethoven's melody in every bar, * * * and the orchestra sang that melody. This was the secret."

"French musicians, in the main, belong to the Italian school; its influence upon them has been beneficial inasmuch as they have thus been taught to approach music mainly through the medium of the human voice. The French idea of playing an instrument well is to be able to sing well upon it. And as already said, the superb orchestra sang the symphony. The possibility of its being well sung implies that the true tempo had been found, and this is the second point which impressed me at the time. * * * He, (the conductor), found the right tempo whilst persistently fixing the attention of his orchestra upon the *Melos* [melody in all its aspects] of the symphony.

"A right comprehension of the *Melos* is the sole guide to the right tempo; these two things are inseparable: the one implies and qualifies the other."

Students of conducting will find Wagner's book thought-provoking throughout.

† Lussy says: "Relative tempo, however, is the all-important matter in the execution of a piece; everything depends

† *Musical Expression.*—M. M. Lussy.

upon it, not only the strength of the metrical, rhythmical and expressive accents, but also the character, the entire rendering."

Again:

"The normal tempo * * * can never be the result of arbitrary rules; and depends neither upon the composer nor the performer. In fact, the true tempo of a composition, that which * * * most exactly interprets its inmost thought, is the tempo which results from its actual structure."

The student of conducting is recommended to read and re-read M. Lussy's chapter on "Tempo."

Wagner and Lussy are, in this discussion, concerned with pure (instrumental) music.

The nature of the text has much to do with the tempi adopted for a vocal work. A conductor of fine feeling and good taste will instinctively adopt a rate of movement consonant with the prevailing sentiment of the words, as well as with the character of the music. One would not conduct a movement having a quiet, contemplative text, such as:

"One sweetly solemn thought
Comes to me o'er and o'er,"

as rapidly as would be appropriate for a movement having a text giving expression to active, or intense feeling, as:

"Make a joyful noise unto the Lord."

The greater the number of performers and the larger the auditorium, the slower, within reasonable limits, should be the pace adopted. This to give clearness to the delivery and time for the music to reach and properly impress all hearers.

It is well-known that composers are frequently the least competent judges as to the proper tempi for their works. Their printed indications of tempo, therefore, even when given in figures for the metronome, are to be regarded merely as suggestions or approximations. They sometimes omit to give directions as to tempo, or do so in a careless manner. They

are, with the printers, liable to error, in affixing metronomic figures to compositions. The conductor, therefore, cannot rely exclusively upon the marks given in the score for his tempi.

The meaning of the terms used by composers as tempo-indications, is not always clear. Usually their directions are given in the Italian language. Of late some English and American writers have come to use the English language as, for instance, "Slowly" in place of *adagio*.

In the following table the term first given refers to rate of speed; the second has, also, a reference to the style or character of the music; this would, naturally, influence the tempo.

Table of Words Suggesting Rate of Movement:

Slow.
- Lento—slow; Largo—slow; broadly.
- Adagio—slowly. Grave—heavy; with gravity.
- Adagissimo—slower than Adagio.
- Larghetto—not so slow as Largo; Larghetto—rather broad.

Moderate.
- Andante—("going") at a moderate pace.
- Andantino—(not so slow as Andante. By some used to indicate *Slower* than Andante).
- Moderato—at a moderate pace;—Allegretto—rather lively.

Quick.
- Presto—quick; Allegro—not so fast as Presto, merry, lively.
- Prestissimo—very quick; Vivace—lively.

Tempo commodo—in convenient time.

Tempo ordinario—in ordinary time, (also, "a moderate degree of speed").

† The effect of certain of these words is modified by the use of other words attached thereto, as:

Molto—much, very, (*Molto allegro*—very quick);
Piu—more; *Assai*—very;
Meno—less; *Poco*—a little,

and so on.

† See *Rudiments of Music.*—Cummings.

Exactly how slow, moderate, or quick the pace of a movement should be is not indicated by the use of the above quoted terms. This is left for the conductor to determine. Some modern composers favor omitting to a great extent directions for tempo and shading, relying upon the musicianship and good taste of the interpreter. Where these qualifications are lacking, it makes but little difference whether there be many or few printed directions as to tempo and expression.

These points must be considered as having a bearing upon the question of the proper tempo for a piece of choral music:

1. The sentiment of the text.

2. The melodic character of the music.

The tempo must be slow enough to permit of the full development of the melodic beauty of *all* the parts.

3. Its harmonic construction.

When changes of harmony are frequent the pace must be slower than where the chord does not change for several beats.

4. Its metrical and rhythmical character.

Singers must have time to enunciate and sound clearly every word and note.

When there are frequent changes of key, metre or rhythm, the tempo must be relatively slow.

As a general principle, it may be said that the more complicated, the more crowded with details the music, the slower the tempo. Performers must have time to give the music adequate utterance, and the music must have time to impress itself upon the hearer.

The conductor should decide upon a normal, or average tempo for each movement, and should make departures therefrom only for a good musical reason, and not as a matter of caprice, or simply from an unintelligent desire to be expressive.

Sudden changes from a slow to a quick tempo, or *vice versa*, without good reason, are as objectionable as the habitual sudden dropping from a *forte* to a *pianissimo* so much favored by male quartets who think in this way to make something of simple music. It is not so easy as it would seem to hold to a regular, uniform tempo for even a short period. Nor is it easy to remember the normal tempo of a movement, especially under circumstances that excite the conductor or performer. Practice in beating a movement through at a normal tempo to the tick of the metronome is therefore recommended.

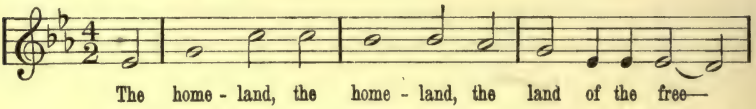
An old vocal score of "The Messiah" has no metronomic indications as to tempo. The chorus "Glory to God," has the direction "*Andante allegro;*" or "going" at a moderate pace, but in a cheerful, lively manner. The modern editions give metronomic figures, which, of course, are much more definite as suggestions regarding pace. The indication for the above chorus is: *Allegro.* ♩= 80; ($\frac{4}{4}$ time). The chorus, "And the Glory of the Lord" is also marked *Allegro*, but the metronomic indication is now ♩= 118; ($\frac{4}{4}$ time). These metronomic indications are suggestions, and no conductor is bound by them.

A comparison of these choruses, on the basis of suggestions already made, shows that the music of "And the Glory of the Lord," will stand, and calls for a more rapid tempo than that of "Glory to God." The first has plain, simple, straightforward rhythms. There is seldom more than one syllable to a beat note, and frequently more than one note to a syllable. The accompaniment marches on with the same simplicity that characterizes the voice-parts. Changes of tonality are infrequent.

The music of "Glory to God," in the accompaniment, has frequent scale passages in thirds and sixths with many notes to a beat, and this points to a somewhat moderate tempo. There is, also, a passage of imitation in which syncopation plays a

part, and the rhythmic figure requires a very rapid enunciation of syllables on changing pitches. This again looks toward a comparatively moderate tempo. The antiphonal passage at the words "good will," in which the sopranos are answered by the other voices, calls for a rate of movement which will permit of a dignified, clear, intense delivery of the words and changing chords. So, with the long sustained notes given to the announcement "And peace on earth." To hurry these last mentioned parts of the chorus would be to reduce the one to mere chatter, and take from the other that atmosphere of repose which the sentiment of the words demands.

"A Hymn of the Homeland," by Sir Arthur Sullivan, is marked "moderato."



A piece of this kind, with its simple rhythms and plain harmonies may well be taken at a fairly rapid tempo.

"Say, Watchman, what of the Night?" by the same composer, is an example of a fine anthem which is usually taken too slowly in all the full chorus parts, except the last. The music thus becomes somewhat tiresome, the more so because of the many long notes and the doubling of the bass in the lower part of the register.

Congregational hymns should be started at a pace consonant with the sentiment of the words and character of the music and kept fairly close to one rate of movement. Nothing worries the average church-goer who wishes to join in the hymn singing more than a frequent change of pace by leader and organ, unless it be the sudden change from loud to soft of which some organists are quite fond when trying to play hymns with expression.

Where there is a somewhat frequent change of metre and

pace, it is well for the conductor to carefully rehearse these changes, testing himself by the metronome. The scene from "Elijah," (Mendelssohn) between Obadiah, the prophet, and the people, (Nos. 19–20, Novello edition),—a combination of solo, recitative with intervening choral fragments, and a final chorus,—is recommended for study in this connection. So also the dramatic oratorio, "St. Christopher," H. W. Parker; the cantatas, "The Erl King's Daughter," Gade; "Fair Ellen," Bruch; the anthem, "As it Began to Dawn," D. Buck; and the part-song, "Sleep, Little Birdie," Henry Leslie.

A mechanical adherence to tempo is undesirable. There must be, for the purpose of full expression, not only a difference in the pace of movements, but also more or less brief variations from the tempo of a movement. These are needed for purposes of contrast, the emphasis of growing or of diminishing force, to mark the change from grave to gay, to give opportunity to bring out fully a lyric theme.

Crescendos are not necessarily to be treated as though marked *accellerando;* nor is a gradually ascending passage always to be hurried. Sometimes an effect of great breadth and power is obtained by delivering an ascending and *crescendo* passage with a gradual decrease of speed. A well graduated *crescendo*, made at a steady pace, has a grand effect. A *diminuendo* is not necessarily to be delivered *ritardando*, although poorly trained choirs seldom keep the pace when force is lessened. They are prone to sing slowly when asked to sing softly.

A change from the major to the minor mode is often mistaken for a direction to sing more slowly. A slight pause, either upon the last chord of a period, or between two periods of contrasted metre or tempo has sometimes a good effect. Care should be taken, however, not to interpolate the pause between periods or movements which, from the nature of words and music, should be closely connected. Full value

should be given to final chords—a point on which many singers err.

As studies in expressive variation of tempo, these selections are suggested :

"Ah, What Shall We," (*Mors et Vita*), Gounod.
"Blessed Jesu, Fount of Mercy," (*Stabat Mater*), Dvorak.
"O For a Closer Walk With God," M. B. Foster.
"The Day is Past and Over," J. C. Marks.
"The Parting Kiss," Pinsuti.
"A Highland Mother's Lullaby," E. B. Smith.

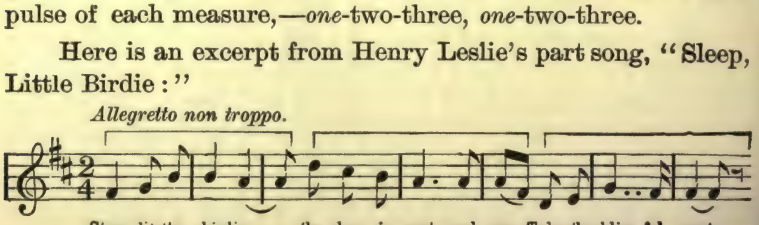
Polyphonic music must be taken at a pace which will give full opportunity for making clear the "walk" of each part. See "To Man, God's Universal Law," (Samson) Handel; "In that Day," Sir George Elvey, and the Bach Church Cantatas.

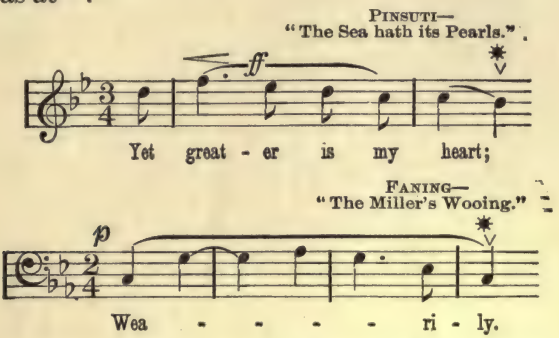
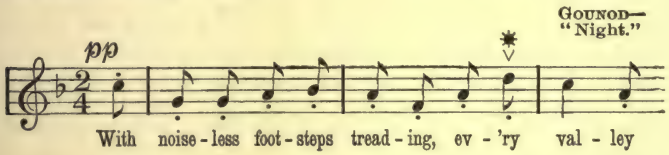
Chapter VIII.

The choralist uses accent and emphasis, primarily, to bring out the meaning of the words. Musical accentuation is subordinated, when necessary, to this purpose.

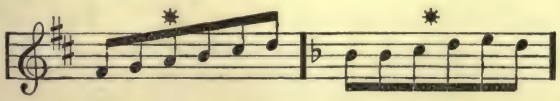
The metrical accent should always be felt, as a kind of persistent, unvarying under-pulse. Good phrasing, however, frequently requires its subordination. That is an ill-trained choir which, in all styles of music, marks with force the first pulse of each measure,—*one*-two-three, *one*-two-three.

Here is an excerpt from Henry Leslie's part song, "Sleep, Little Birdie :"

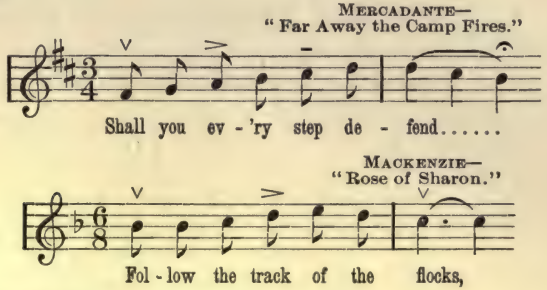


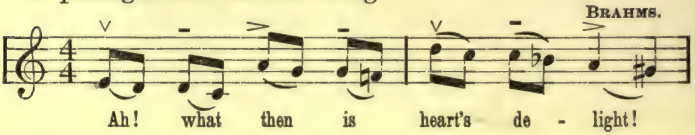
To mark, decidedly, the accent on the first beat of each measure, would break the phrases into fragments. Equally inartistic is the practice of "kicking out" the last note of a phrase; as at *:

and of accenting a note merely because it is taken by skip from a lower note, as at *.

When verbal emphasis is overdone, singing ceases and declamation takes its place.

Usually the strong accents take care of themselves; the secondary accents need special attention. When a beat is divided, the first note of the resulting group receives an accent commensurate, in force, with its position in the measure. For example at each * below



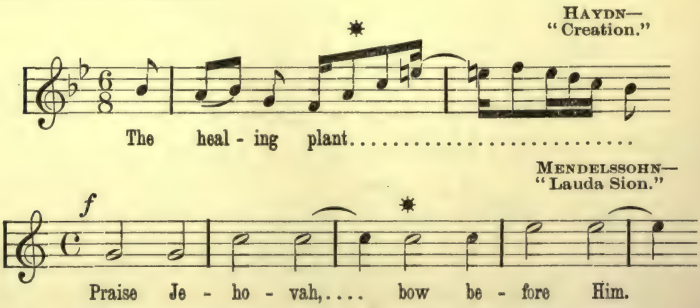
is found a measure of six eighth-notes. Upon the accentuation of each measure will depend the hearer's conception of the

rhythm. The measures are extracted from the following passages:

In passages like the following:

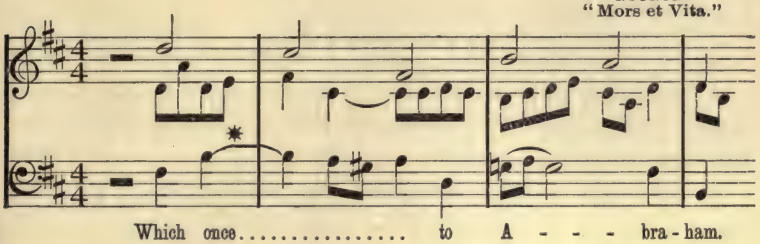


the first note of each group on one beat must be accented. The legato must, however, be preserved.

Chromatic (dissonant) tones must be delivered with firmness—otherwise they will appear to have been sounded by mistake.

Syncopation is a transference of accent from its regular place in the measure:

In such passages pains must be taken to deliver the synco-

pated note with firmness and to sing with well-sustained tone. Suspensions must be attacked firmly, and well-sustained, as :

GOUNOD—
"Mors et Vita."

The *marcato*, by some writers interchanged with *martellato*, indicated thus : , requires that the notes be sung with a slight accent, yet closely connected.

The *stentato* is indicated by the word, and by the repetition of the accent mark, >>>>, and is described as "a heavier *marcato*."

† Sieber says of the *martellato*, that it requires, like the *stentato*, heavy accentuation, but the tones are more separated, forming a combination of the *staccato* and the *stentato*.

An intelligent, elegant pronunciation of the words in truly vocal music, will often suggest certain niceties of secondary accentuation. In working up the finer class of modern music for choirs, a conductor is constantly called upon to exercise good taste, as well as technical knowledge, and in the department of accentuation as much as anywhere.

"The Sea hath its Pearls," Pinsuti, and "The Spanish Serenade," E. Elgar, are recommended as studies in refined, expressive accentuation.

† Op. cited.

Chapter IX.

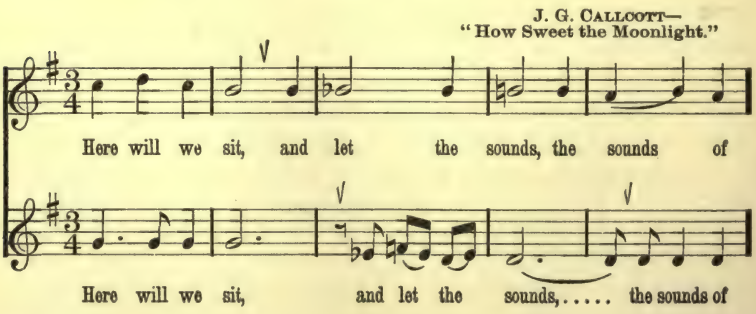
Phrasing, as here considered, is the proper punctuation of words and music. The divisions of the text must be marked so that the words make sense.

The notes which rhythmically, melodically, and harmonically fall into groups, must be delivered as phrases. When the music is well adapted to the words, the latter usually indicate the proper phrasing of the music.

A knowledge of musical structure is necessary if the conductor is to be certain of the phrasing of each part in the various styles of vocal composition.

In choral singing phrasing is affected by the exigencies of breath-taking. Breadth of phrasing necessitates infrequent breath-taking.

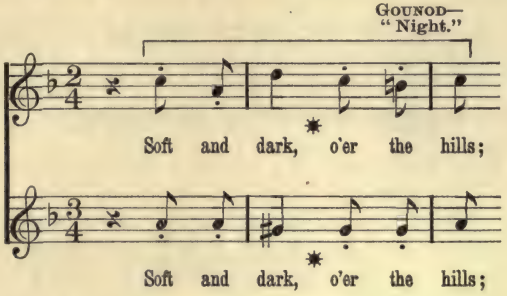
In some instances the phrasing of all the parts is simultaneous; in others, as in the excerpt given below:


J. G. Callcott—
"How Sweet the Moonlight."
Here will we sit, and let the sounds, the sounds of
Here will we sit, and let the sounds,..... the sounds of

each part has its own, independent phrasing.

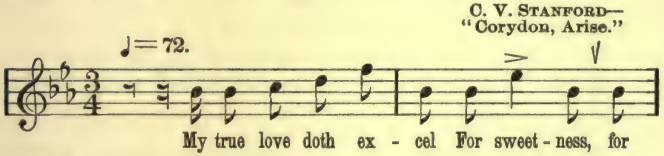
In the following excerpt the two parts of the verse,

separated by the comma, must be distinguished in delivery. The musical phrase, however, must be sung with one breath:



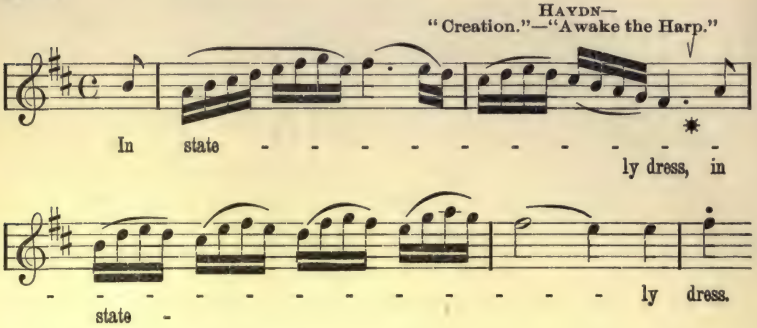
In music of a fugal nature, the words give little indication of the phrasing. They are repeated again and again, and often with a view merely to furnishing material upon which the singers may vocalize. Such music must be phrased with particular reference to its formal construction. See the choral works of Bach and Handel.

When taking breath between phrases, as in the following:

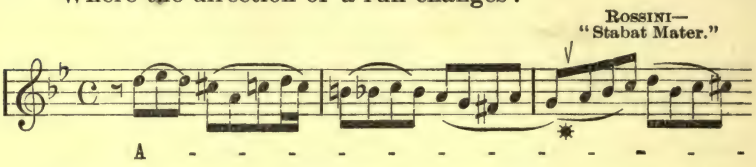


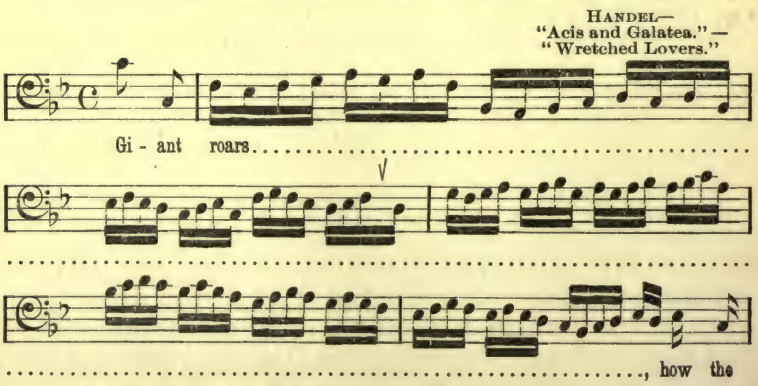
the general rule is: Rob the last note of a phrase of sufficient time for taking the "half-breath" and sound the first note of the succeeding phrase strictly in time.

The traditional rule for the phrasing of florid passages requires that they should be sung with one breath. Some of the long runs in the choruses of the old writers are trying to choralists, but a careful husbanding of the breath, particularly on the first notes of such passages, will usually make it possible to deliver them without division. This broad phrasing adds much to the impressiveness of the music.

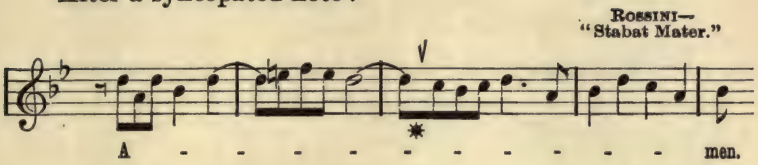
Where the construction of a passage permits, it is allowable to divide it by repeating the words as in the following excerpt at * :

† Breath *may* be taken :

Where the direction of a run changes :

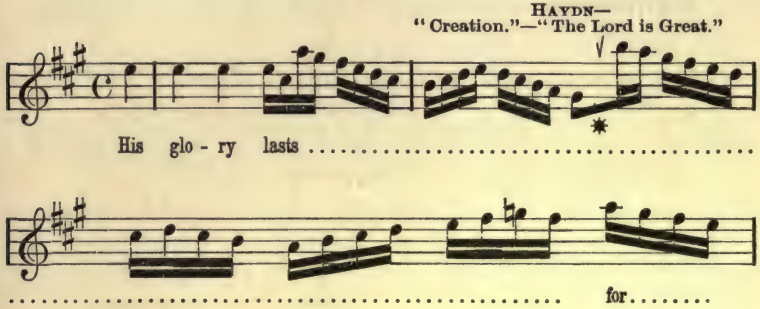


Where the general direction of a run is interrupted by a skip:

† See *Handbook for Singers.*—N. Croker.

After a syncopated note:



At an extended skip:



In cases where it is absolutely necessary to divide a florid passage, a number of the singers may be instructed to take breath at one point, and the remainder at another. In this way the break in the flow of the tone may be disguised.

The final chorus of Rossini's "Stabat Mater"—an *allegro* in $\frac{4}{4}$ measure,—has a pedal for the basses of nine measures. Such passages may be treated as suggested in the paragraph next above.

† Sabilla Novello says:

"In taking a half-breath in the middle of a sentence, the time of inhalation should be taken from the note which *follows* respiration, unless the musical phrase requires this note to retain its full value of duration."

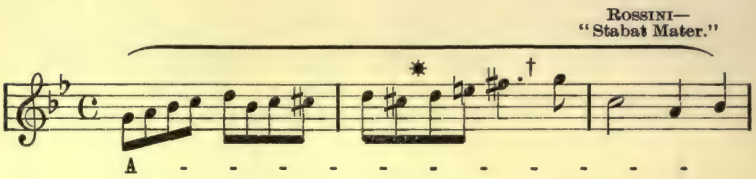
This does not apply to breath taking *between* phrases.

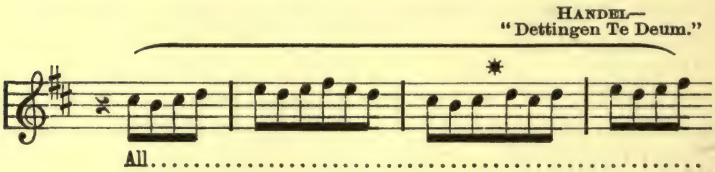
† *Voice and Vocal Art.*

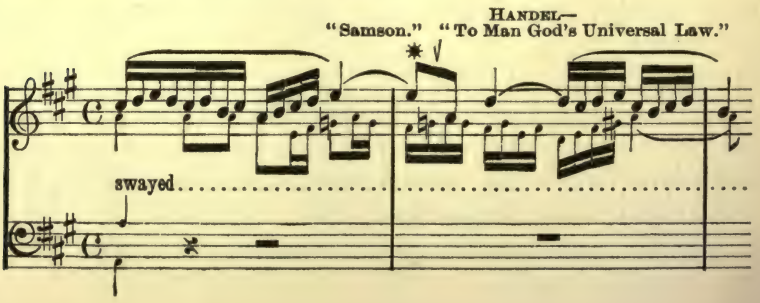
In general,

Breath should not be taken:

Immediately before the strong pulse of the measure:

Between a chromatic note and the note next succeeding:

Between the leading tone and the tonic; see † above, and:



Between a suspension and its resolution; except where the resolution is interrupted by skip:

These rules are general, *not invariable.*

Lütgen gives these rules:

"Avoid taking breath—between the article and a noun; the article and an adjective; an adjective and a noun; a personal pronoun and a verb; the constituent parts of compound tenses. Avoid taking breath after a preposition."

The following selections are suggested for study in regard to "phrasing:"

"Good Night, Beloved," Pinsuti.

"Thou Art Mighty, O Eros," (Psyche) Gade.

"Hail, Smiling Morn," Spofforth.

"Love Me Little, Love Me Long," H. Lahee.

"How Lovely are the Messengers,"
(St. Paul) Mendelssohn.

"Urbs Syon Unica" (Hora Novissima) H. W. Parker.

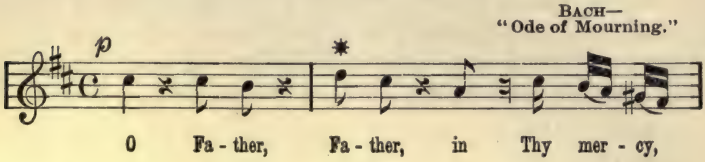
Chapter X.

Varying the power of tone on a note or a group of notes is called shading.

The ear demands variety. The motive, the phrase, section, period, the movement, should be shaded with a just appreciation of the expressive value of the rise and fall of power of tone, and so as to give each member of the work its due, relative force.

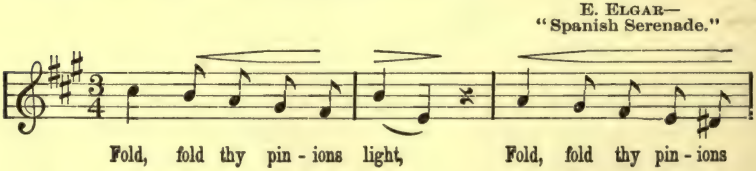
In order to determine the appropriate shading both text and music must be studied. When words are repeated, (except where they are used merely to furnish syllables on which to

sing, as in certain fugal choruses), it is usually for the sake of emphasis. This would ordinarily indicate an increase of force:



It is a mistake, however, to place too much emphasis upon details. The shading should be consonant with the general character of words and music, and not degenerate into mere fussiness over particular words or phrases.

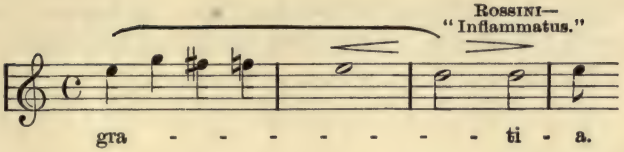
† "The more complex a passage, and the more metrical, rhythmical, tonal and modal *exceptions* it contains, the more sonority it requires."

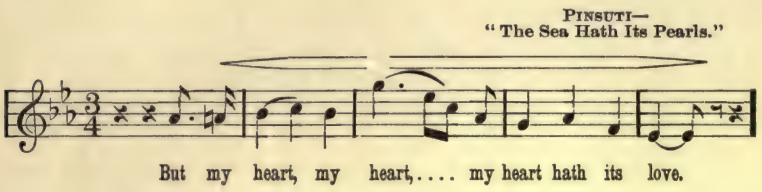
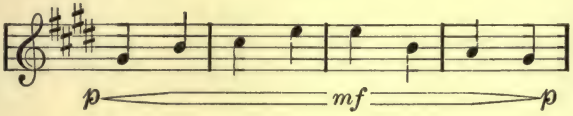
Ascending passages should generally be delivered with a *crescendo*, and descending passages with a *decrescendo*. The *crescendo* is sometimes indicated for a descending passage:

The "swell"—a gradual increase followed by a like gradual decrease of power of tone—may be made to cover one note, a phrase, or a larger division.

An old saying runs thus:

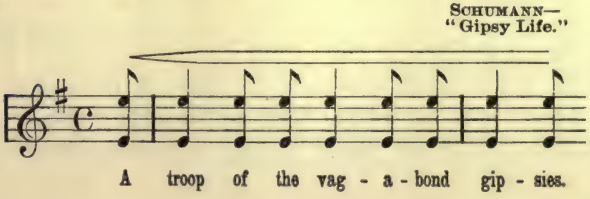
"*Do* something with a long note."

† M. Lussy: *op. cit.*

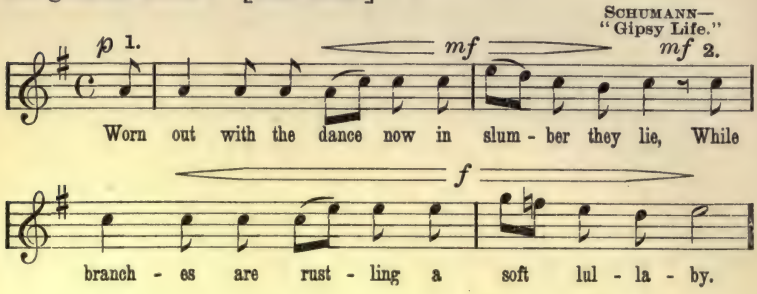


When a section is thus shaded, the effect is good:

The first part of the choral movement following the soprano solo in "Lovely Appear," (*Redemption*), has this melodic outline:

The passage is for voices in unison and is marked *p*. The rise and fall of the melody, however, would suggest a slightly marked swell, as indicated below the excerpt.

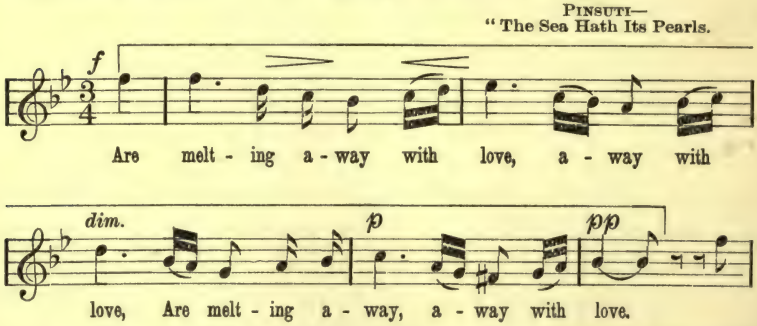
Repeated notes seem to call for an increase of force:



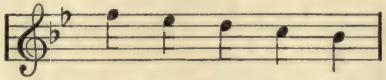
When a composer repeats an idea, its delivery should ordinarily be varied. Ascending imitation will usually call for greater force: [See note.]



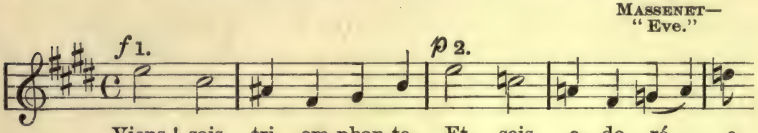
A fine example of the artistic shading of a descending passage is found in the "The Sea Hath Its Pearls," of Pinsuti. Indeed this part-song affords an illustration of many effective uses of variation of accent and tonal power as a means of musical expression. The passage referred to is this:



NOTE:—To those who mistakenly habitually seek to express a particular word, rather than to give expression to the general sentiment, and only exceptionally to emphasize a single word, it may seem inappropriate to call for extra force upon the word "slumber" and the word "soft." A broader view of interpretation will show, in the first place, that this text is not dramatic, or emotional, but merely narrative, and mildly descriptive; and, secondly, that the shading indicated does not antagonize the meaning of either sentence, taken as a whole. It is a purely musical and legitimate effect.

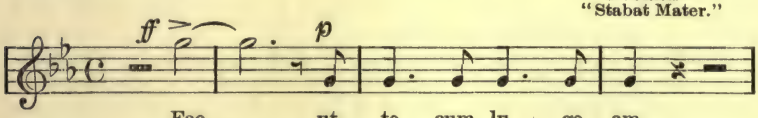
It will be noted that the melodic outline of the above excerpt is a descending scale passage :

and though there is an intermediate rise and fall of the wave of sound, within the section, the appropriate, natural dynamic variation is a broad *decrescendo*—like the gradual subsidence of that wave which has been created by a sudden disturbance of the surface of a pool.

Sometimes a repetition (imitation) of an idea is effective when delivered *piano*, in contrast with a preceding *forte :*

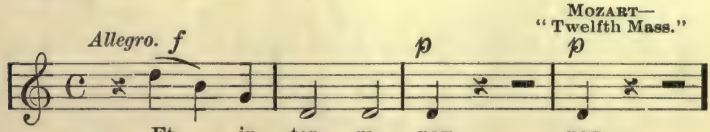


Sudden changes from loud to soft, or soft to loud must be made with discrimination.

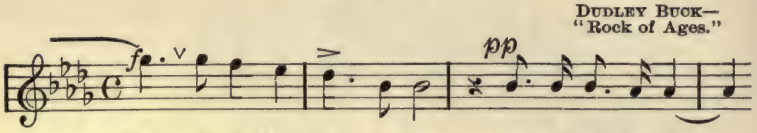
When a series of high notes has been delivered with force, and the melody drops to a low pitch, the ear welcomes a change to soft power :



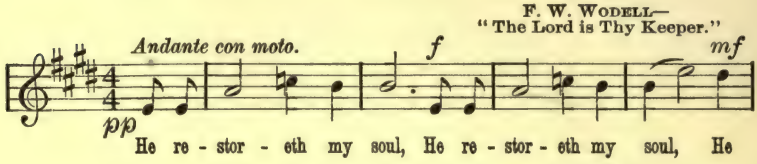
The following excerpt shows an effective use of the abrupt change of tonal power :



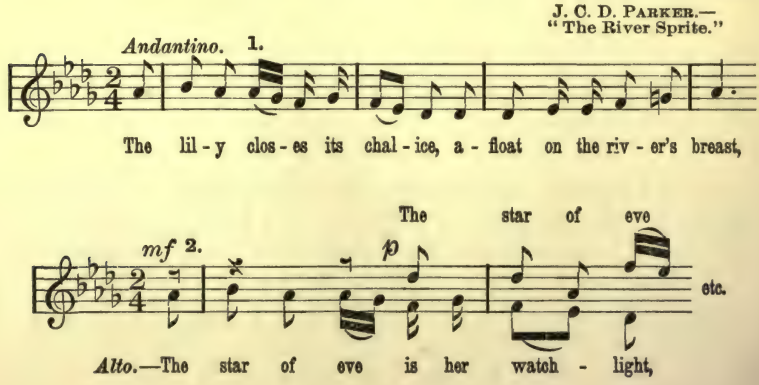
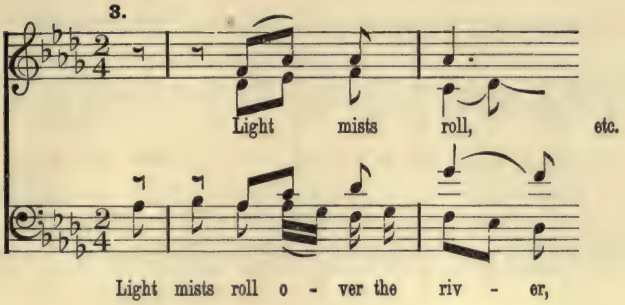
Also the following from a favorite anthem :



The following excerpt shows a sudden change from soft to loud tone. The poetical and musical ideas are emphasized, upon repetition, by the change of power :

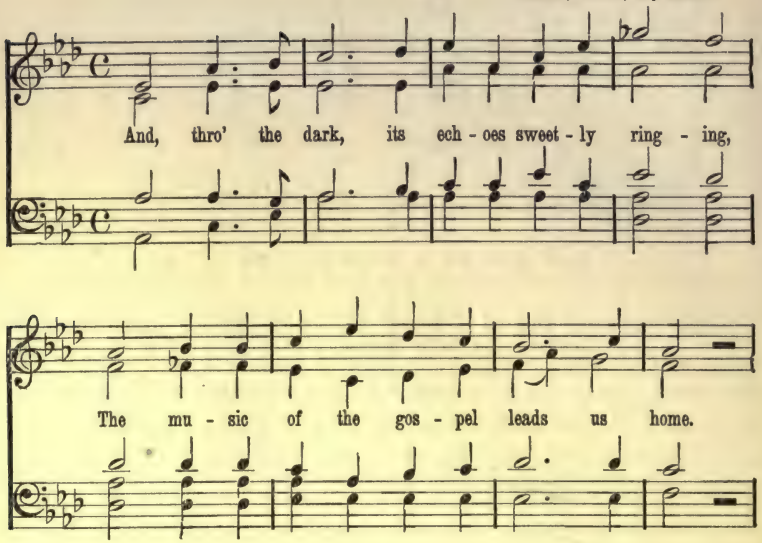


A well-defined melody, appearing first in one voice-part and then in another, must be brought out by shading :


J. C. D. PARKER.—
"The River Sprite."
Andantino.
1.
The lil - y clos - es its chal - ice, a - float on the riv - er's breast,
The star of eve
mf
2.
p
etc.
Alto.—The star of eve is her watch - light,

In excerpt No. 1 above, the melody is given to the alto, and in No. 2 the alto has it; in No. 3 it is given to the bass; later on it appears in the soprano, with a change of key. By judicious shading it can always be given the prominence which belongs to it as one of the themes upon which the piece is constructed.

Where a clearly defined melody appears in the upper voice-part only, the remaining voices supplying merely the harmonic basis, the shading should be so managed as that the upper part obtains sufficient prominence to make the theme easily discernible. This is, in part, a question of balance of voices in the choir.

Many hymn tunes need this treatment. The relatively high pitch of the soprano part, however, makes it somewhat prominent, and care must be taken not to cover up the other voices. The division having the melody should deliver it as would a good soloist, shading it as one voice, and the other parts should be subordinated to this delivery. In the following excerpt from a favorite anthem, a well-defined theme is given to the chorus soprano, following and carrying on a melody sung by a solo soprano. It should, therefore, be so shaded as to bring out the melody: the alto, tenor and bass being somewhat subordinated to the upper part.

H. R. SHELLEY—
"Hark, Hark, My Soul."

A composition for chorus, with an independent solo part, (or parts) must be shaded in such a manner as that the vocal obbligato shall be clearly discernible.

As studies in this department, these pieces are suggested:

Contralto solo and chorus—To Dust His Glory, (*Samson*) Handel.

Tenor solo and chorus of female voices—The Wave Sweeps My Breast, (*Crusaders*), Gade.

Soprano solo and chorus—Happy Are We, (*Mors et Vita*), Gounod.

Baritone solo and chorus of female voices—On the Lake of Traum—F. Thieriot.

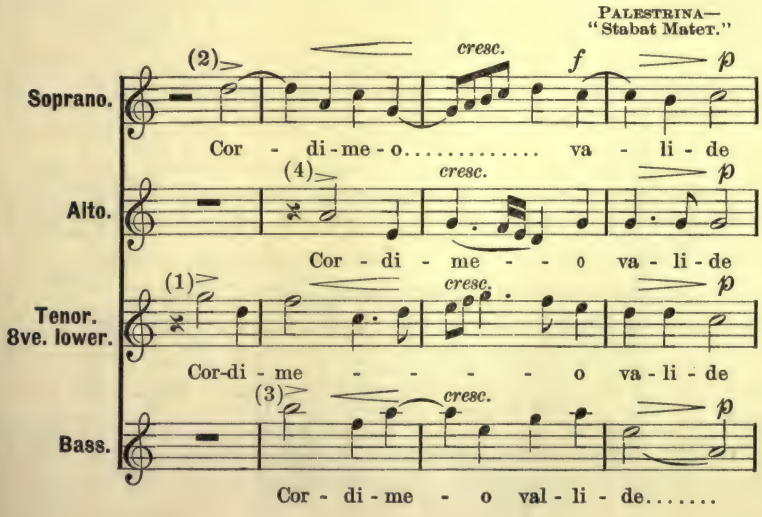
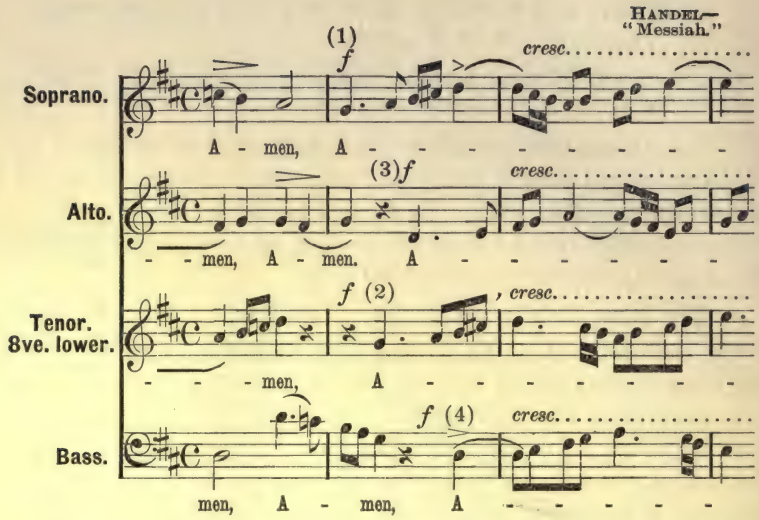
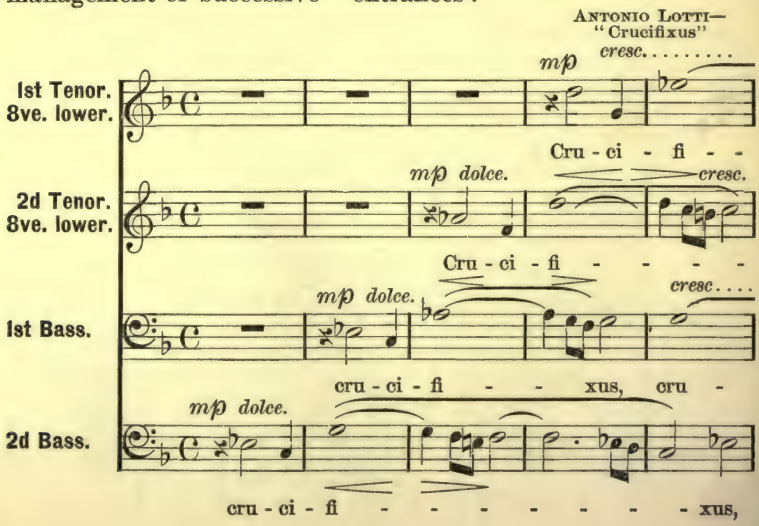
Tenor or soprano solo and chorus of male voices—Hie Thee, Shallop—Kücken.

Soprano and Contralto duet with chorus—Christmas—(Anthem), H. R. Shelley.

Soprano solo and female chorus—O Sing to God, (*Noel*), Gounod.

Polyphonic vocal music requires particular treatment. In the old sacred music, madrigal, etc., the voice-parts are of equal importance. Each in turn may announce a subject. Each proceeds as an independent part, as one of the threads used in weaving the contrapuntal web.

The firm, steady, organ-like sustaining of tone, whether loud, half-loud, or soft, is a prime requisite to the proper delivery of this music.

Successive announcements by different voices of one subject must be delivered with like power or shading. In the following excerpt, as each voice enters, the first note of the subject is delivered with bold accentuation. The *crescendo* proper is called for only after all the voices have entered.

Below is given another suggestive illustration of the management of successive "entrances:"

See also the madrigal "Charm Me Asleep, by Henry Leslie."

The principle governing the shading of polyphonic music is this: To preserve so far as possible the equality of the voices, yet to make clear the announcements of the subjects, points of imitation, etc., as they occur.

A given voice may have an important part to play in the weaving of the polyphonic web, but if it be overpowered by the other voices, the pattern as worked out will sound faulty, or incomplete. It is the free play of voice-part around voice-part in well-written polyphonic music, in which each voice preserves its identity, yet is heard but as one of several melodic threads of a beautiful musical lace-work, which helps to give such music its peculiar charm.

The old-style oratorios, in which the choruses are for the most part written in fugal style, are often performed in a most inartistic manner. The idea seems to be that these choruses can only be sung in the most direct, mechanical way, that is to say, without any attempt at shading or coloring. Perhaps no oratorio has suffered so much in this way at the hands of conductors as has "The Messiah." There is a power, an effectiveness in its choruses, even when sung with mechanical monotony, which tempts to its performance.

Fetis says:

"The chorus "For Unto Us a Child is Born," is instinct with an ineffable joy * * * The notes (of the principal theme and its repetition) should * * * be soft and sweet. * * * Then comes that exclamation, so energetic in the English version—"Wonderful!"—here the whole power of the voices should be used. Here should appear with irresistible power the happiness with which the whole world is filled at the thought of its salvation. After this burst the first sentiment re-appears, and this alternation of different impressions forms one of the most perfect pieces of its kind that could be quoted."

The chorus "Behold the Lamb of God" (Messiah), is charged with feeling, and has many points of musical interest which call for expressive shading. The delivery of the exclamatory phrase "Behold the Lamb of God!" by the alto, soprano, bass and tenor, in succession should, in each instance, be well marked. When all the voices have entered and are sounding, as in measure 9, a "swell" may begin which shall have its climax at the entry of the soprano at "Behold" in measure 10, and decrease in power to the end of measure 12. At measure 13 a *crescendo*, culminating at measure 15, may begin. The following phrases (measures 16 and 17) may be delivered, the first with moderate and the next (a repetition), with considerable force. Then begins a long B-flat, the dominant, for the soprano, with a strongly marked rhythmical figure, sung by the remaining voices, moving below it. This is followed by another long sustained dominant, D, given to the soprano, with a strong figure moving underneath, as before. These long tones should be sustained with organ-like firmness. The lower parts may be shaded to conform with the variation of force suggested by the rise and fall of the melodic outline, the intensity of all the parts naturally subsiding somewhat as the movement, with a well-marked cadence, draws to a close.

This mode of treatment (by shading) gives to the standard oratorio chorus an interest which it cannot have when sung in the usual fashion,—namely, as though it were an organ piece written for an instrument of one stop and without a swell pedal.

Chapter XI.

If artistic choral singing be his aim, the conductor must first secure mastery by his choir of the elementary technique of choral singing. This includes: Musical tone-quality; ability to deliver tone with varying degrees of power, and to sustain tone (organ-tone); correct intonation; precision in attack and release of tone; rhythmic accuracy; the legato; the staccato; the portamento; correct pronunciation; distinct enunciation and articulation.

The firm sustaining of tone and the binding of tones (the legato) are the foundation of good style in singing.

Choralists are apt to be careless as to rhythmical accuracy. They must be taught to give each note its full value, and especially to observe the dotted notes.

Precision in attack—all the voices sounding simultaneously—is indispensable. The starting of the note should be clear, without either a preliminary breath-rush (aspirate) or a harsh click in the throat. A good pattern given by a singer is of more value in securing correct attack than much written or verbal advice. Exercises for attack, and staccato phrases are fatiguing to the throat and should not be practised over-much.

All the voices on one part should move from one pitch or one syllable to the next at exactly the same instant. Some singers are slow in passing from an initial consonant to the following vowel; they make a preliminary murmur of indefinite pitch on the consonant instead of delivering it clearly and coming at once to the vowel sound. Others form the vowel impurely, giving a preliminary sound, as "u-ah" for "ah." These faults prevent that precision of attack on each pitch and syllable which is so effective and much to be desired.

Precision and elegance in the release of the last note of a phrase is an important item of good style. Some singers have a vicious habit of kicking out a final note. There are three ways of ending a tone:

(1) With a sudden snap of the jaw,

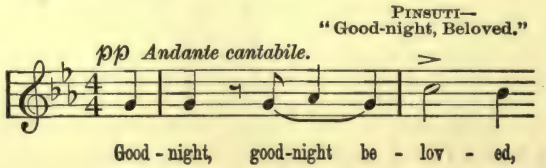
(2) With a quick closure of the throat accompanied by a click or push,

(3) Clearly, elegantly, by managing the breath and leaving throat, jaw and tongue free.

The latter is correct.

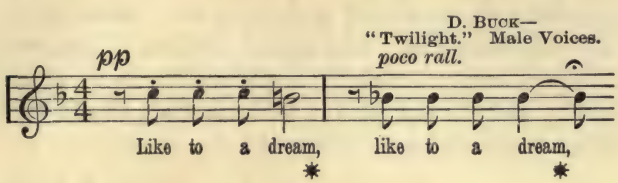
The standard of pronunciation varies somewhat according to locality. The usage of educated, refined society governs. In singing, for the sake of good tone-quality, vowels are somewhat broadened. Pure, distinct delivery of both vowels and consonants, on the basis of the standard of pronunciation adopted, is imperative. If the words are to be understood, the consonants must have careful treatment. The final consonant is too often suppressed.

By judicious treatment of consonants much may be done to affect the style of delivery of a phrase or sentence. Sometimes the explosives may be sharpened, or softened, in such a way as to intensify the effect of word and music. For example, in the following excerpt:

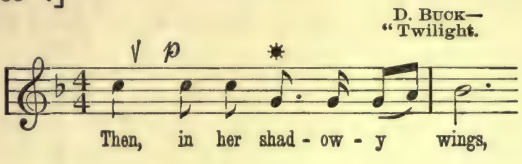
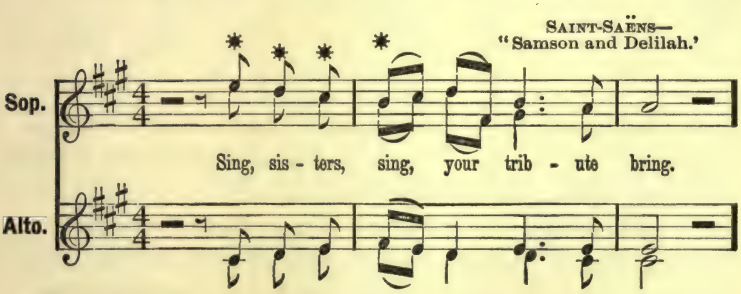


the hard, explosive "g" in "good" should be softened; so with the "t" in "night," which should have a soft, velvety delivery almost like the "th" in "thin." The vocal consonants "m" and "n" can be so treated as to increase

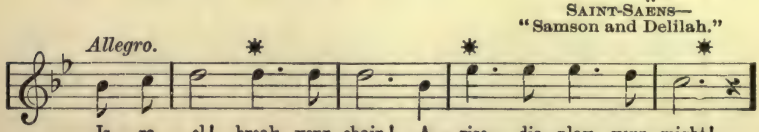
intelligibility and enhance the expressive effect, as at *, where the "m" may be delivered very softly and slightly prolonged.



In light, delicate passages, especially, the harsh sibilants "s" and "z," "sh" "zh" need modification, so as to minimize, as far as is compatible with intelligibility, the unmusical hiss. [See *.]

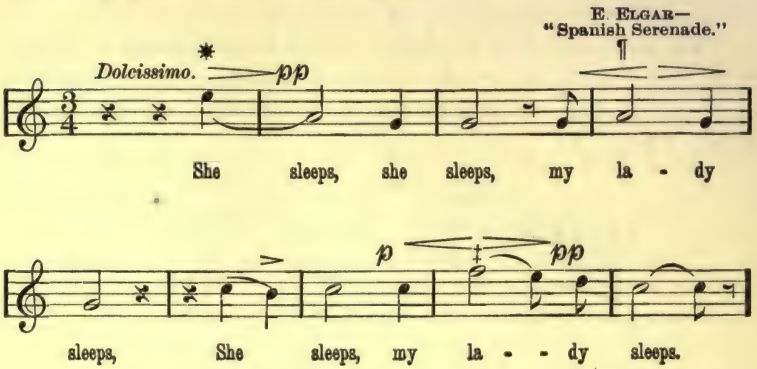


The following excerpt shows at * an opportunity for heightening the expressive effect by a forceful delivery of consonants:



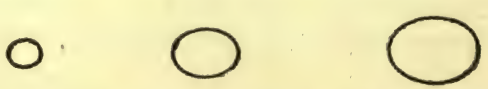
The expressive use of consonants must not be carried too far; singing is done upon vowels.

Choralists are over-fond of slurring or "smearing." This habit must be overcome. The skilful delivery of the *portamento* is a different matter, and an important item of good style. The refined, elegant delivery of such phrases as the following is a test of the training of a chorus:



At * the *portamento* is to be used. At ¶ there is danger of slurring. To make a *crescendo* at ‡ passing from the *c* to the *f* without slurring, is not easy.

A distinction is made between the "form" or size of tone appropriate for one or another style of composition. There are three "forms" of tone—the small, medium and large:

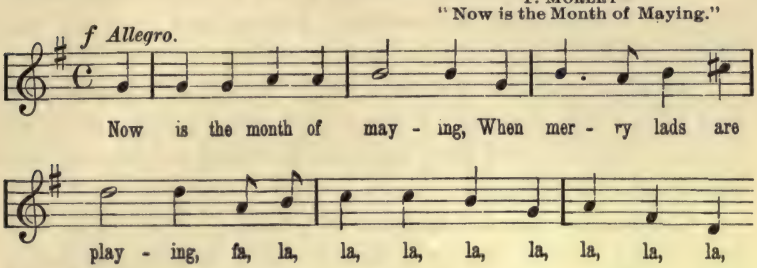


† Form relates to size, or volume, not to intensity. The small form is appropriate for the delivery of the lighter

† See *The Voice.*—E. J. Myer.

compositions, glees, madrigals and part-songs, especially where the movement is rapid and there is a syllable to each note, as:

T. MORLEY—
"Now is the Month of Maying."



The greater part of choral singing calls for medium form, the large form being indicated chiefly for broad, solemn, or dramatic phrases or movements in anthem, cantata, and oratorio. There are phrases in oratorio which require the use of the smaller forms. Usually conductors encourage a style of delivery in oratorio in which there is little variation from the largest form of tone of a sombre color. This is a mistake; to secure best results in this connection, it is necessary that the conductor understand the voice.

Hints and Suggestions.—Continuing the study of the items that go to make what is called style in choral singing, a conductor may consider these suggestions:

Piano passages are not necessarily to be sung more slowly than preceding loud passages.

If choralists understand that each singer is expected to give only his proportionate, fractional part of the total volume of tone, the shading will be smooth and effective.

In selections requiring humming accompaniments, the quality of tone can only be musical when the humming is done on true breath control and with *looseness of throat.*

It is a mistake to hurry the pace in florid passages. Choralists may thus be jumped over a weak or dangerous spot,

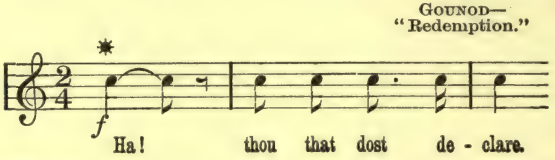
but the music is not really sung. Too fast a tempo makes correct delivery of runs difficult.

Musical tone quality is only to be secured when voices have no pronounced fundamental defects, are unforced and true to pitch.

When breath has to be so taken as to divide a phrase, the first note after renewal of breath should be sung with the volume, intensity and color that characterized the note preceding the breath-taking.

Good style calls for breadth of phrasing; full, firm tone requires a generous supply of breath. The well-trained chorus exhibits both.

The use of the "explosive," or its dynamic opposite, the "aspirated" attack is a matter of style in delivery. A forceful audible aspiration of the word "Ha!" at *



is most effective.

Chapter XII.

Singing with good quality of tone, exact intonation, distinct enunciation and articulation, clear delineation of the phrase, rhythmic accuracy, attention to matters of tempo, shading, special effects of accentuation, the *legato*, *staccato*, *martellato*, etc., is giving due thought and effect to the lower or more mechanical side of expression.

There is an expression of a higher, finer sort which arises from a realization by singers of the emotional content of words and music.

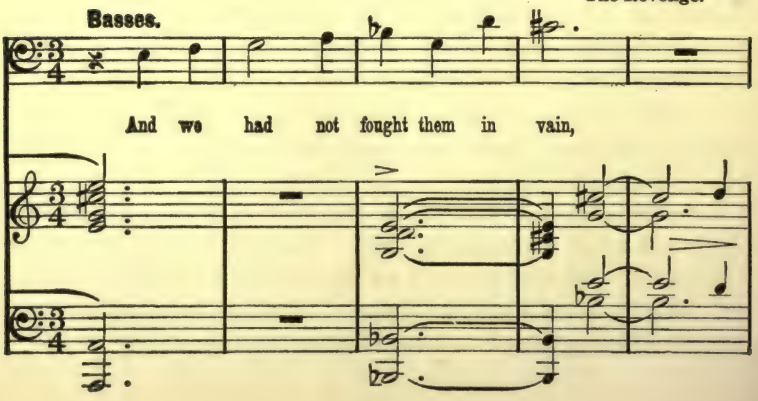
It is for the conductor to study thoroughly the structure and meaning of a composition—text and music—and then to use every means in his power to bring his singers to comprehend and appreciate the work as he does. What is not felt cannot be expressed. If the singers do not get hold of the inner meaning of the words and music—the dominant sentiment—if this does not get hold of the singers, it cannot be expressed by them. It is this feeling for the emotional content of a composition which gives life, glow, fervor to chorus singing, even when deficient as regards the mechanical expression heretofore referred to.

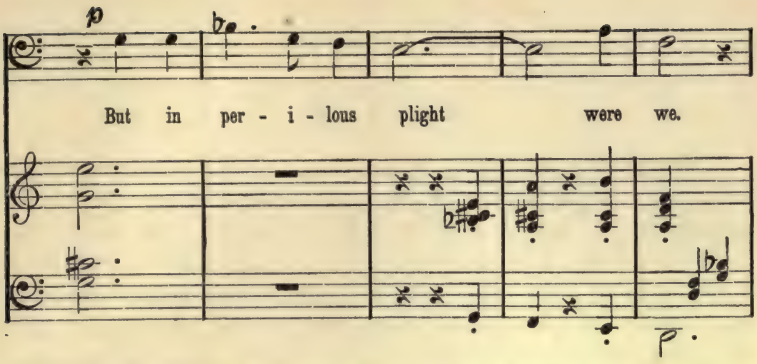
There is a vocal tone, free, vibrant, rich in harmonics, which, considered merely as a tone, possesses a sensuous beauty that is most attractive to the ear. It gives pleasure. But this is not the "fervent" tone. It is a matter of natural endowment and good voice-production. Let this tone, however, be "glorified" by the singer's strong emotion; then it comes with mighty force upon the hearer, stirring the depths of the soul, and compelling instant and generous response.

Chapter XIII.

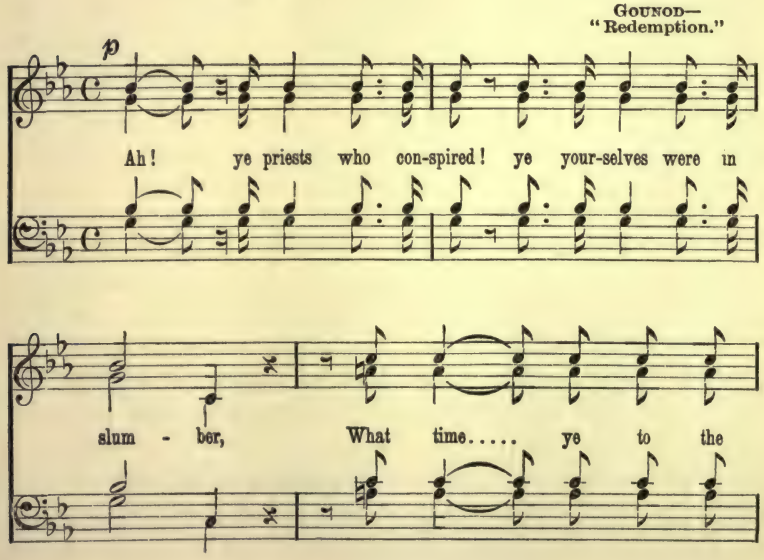
The original idea of Recitative was to express in musical notation, so far as possible, the natural inflections and movement of the speaking voice. In delivery it requires not so much singing as declamation, with fidelity to pitch and to the true character of the speaking voice. In pure recitative there must be no suggestion of regularity of rhythm. There is, however, a species of choral semi-recitative written by modern composers which, while possessing more or less rhythmic regularity, calls, in a measure, for the declamatory style of delivery. An example is here given:

C. V. Stanford—
"The Revenge."





Below is given another example of choral semi-recitative in which the smooth, legato, singing style of delivery would be inappropriate. Musical declamation, with fervent expression of emotion, is called for:



Chapter XIV.

Where the choice of hymn-tunes is left with the Choir Director, he will naturally study the words, and select music appropriate in its character to the sentiment of the text. He must study the text stanza by stanza, and vary the style of delivery to suit the changing sentiment of the lines. In some churches it is the custom to sing the service at a rapid pace throughout; in others it is sung in a slow, drawling manner. Change of rate of speed is an important factor of style in hymn-singing. This must be done with judgment, or the people will become confused and refuse to sing. The character of a tune may be radically changed by singing it much faster than its normal speed. Tunes having changing harmony on each beat require a comparatively slow tempo. Those in which the harmony changes infrequently may be sung at a comparatively rapid tempo. This is a matter for careful study and experiment by the Conductor.

Part IV.

THE CHOIR.

Chapter I.

Choral Drill.—The choir must be prepared, by suitable drill, for its part in the interpretation of words and music.

This preparation is the work of the Conductor in the rehearsal room. To it he must bring his knowledge, skill and great patience and capacity for taking pains. A good rule, as has been intimated, is for the Conductor to prepare himself for the rehearsal by a few minutes' relaxation and quiet meditation or "thinking of nothing at all"—a complete resting of brain and body. He should remember that worry induces irritableness, and that a conductor and teacher should have no temper to keep in the rehearsal room; also that it takes two to make a quarrel, of whom he has no business to be one; moreover, that many more people can be led than can be driven. Let him rid himself of every vestige of enmity toward any one before entering the rehearsal room; it will then be difficult for any one to feel at enmity with him. Good temper, patience and perseverance will bring to the choir leader the victory.

In order to do the best work the choir leader must secure and retain interested attention. To this end the singers must be given that to do which they can do with ease and satisfac-

tion, and a little of that which calls for special effort. Then they must be kept doing. In this connection it is suggested that the director:

Have a plan of rehearsal clearly in mind and work to it.

Be thoroughly in earnest in everything.

Talk little, have the choir sing much.

Tell nothing that singers can be led to discover for themselves.

Give reasons for exercises and call upon singers to use imagination, to compare and to criticise.

In announcing page, number, stave, phrase, or point of departure, make each statement clearly and decidedly, and decline to repeat it. Let the inattentive who never know "where it is," understand that they treat the leader unfairly and are guilty of discourtesy.

Alternate easy with difficult numbers.

Have one division listen while another sings; then ask questions.

Vary pitch of exercises; styles of music studied; illustrations.

If an individual or division is inattentive, give something to do.

Keep the rehearsal room well-ventilated.

Have each singer sit away from back of chair.

Change singers from sitting to standing position occasionally.

Give the choir something to think about; keep the singers looking for points.

Encourage, encourage, encourage.

As a preliminary to the rehearsal it is well to call attention to the difference between practising and studying, and ask that singers study while they practice.

Chapter II.

Happy is the choir conductor whose singers are all music readers.

When there is need of it, instruction in sight-singing well repays a conductor for the trouble it costs. An examination of the various sight-singing methods and text-books offered in this country will show each conductor something that will be useful to him in this part of his work. A good teacher will be able to do much in this line with no more material than a large blackboard ruled with two permanent music staves, without clefs or bar lines.

Where the average ability to read music is good, it is often profitable to give a few minutes at each rehearsal to special drill upon unusual rhythms. If a composition to be rehearsed contains any such, they should be studied on a monotone, at a middle pitch, to a syllable, "lah," or "loo." The item of pitch is thus eliminated from the problem—one thing at a time.

It is helpful to the soprano and bass divisions to give them drill in singing inner parts. A hymn-tune in which the soprano and alto parts are of moderate compass may be practised, the sopranos singing the alto and the altos the soprano part. So with the tenor and bass.

Special drill in following the conductor's beat is also best given upon a monotone and a simple syllable; or upon a tune which is thoroughly familiar. In such case attention is easily concentrated upon the conductor's indications. It is useless to expect a choir, not familiar with words or music, to follow closely a conductor's beat. The choir may, in this exercise, be asked to sing one syllable to a beat, next two, and so on, the conductor varying his tempo, for purposes of drill, somewhat erratically.

Chapter III.

Purity of intonation is absolutely indispensable to good singing.

When singing flat or sharp is caused by lack of ventilation; want of attention; of concentration upon the pitch; physical fatigue; or nervousness, the remedy is obvious.

One voice—a constitutional flatter or sharper, will often draw a division or the whole choir from the pitch. That voice must be removed.

If the bass division is carefully looked after and kept solidly in tune, the upper voices are not so likely to fall from pitch. If the bass falls, the other parts are almost certain to follow.

A muggy atmosphere will sometimes cause flatting.

Among other causes of false intonation are the following:

Want of sufficient breath through failure to observe proper breathing-places.

Failure to support the tone with the breath in *piano* passages. Choralists frequently act as though under the impression that soft notes will sing themselves. On the contrary, the soft notes, if they are to be true to pitch and of proper color and carrying power, must be given with concentration of thought on pitch and energetic breath support. "Given a phrase, it is indispensable that the same energy of vocal emission should be employed in singing it *piano* as in singing it *forte*, or, to express it better, the same intensity of internal effort."—*Francesco Lamperti.*

Singing flat often results from singing too "big" on the upper pitches—forcing the voice; what is technically known as "carrying a lower register" into the territory of an upper register. The immediate remedy is to call for less volume and sonority at the danger point, with concentration of the mind on the pitch and good tone quality. The tone must, however, be kept clear and intense. The permanent cure, of course, is ear-training and instruction in tone production.

Wrong classification of voices is a fruitful cause of flatting. One alto trying to sing soprano, or one baritone among the tenors is often sufficient to pull down a choir.

When a high soprano is nervous, fearful, badly taught, or for any reason forces her tones, she usually sings sharp.

In practising new music, when it is necessary to frequently repeat passages set at a high pitch, they may be dropped an octave. This to avoid fatigue of voice and consequent flatting.

It is not easy to sing the diatonic scales in perfect tune. These should be vocalized by each division, without accompaniment, and the pitch tested by tuning-fork or pitch-pipe.

Some authorities find that the second and third of the ascending major scale are often sung out of tune. So with the fourth and fifth of the minor scale. The augmented second (six to sharp seven) of the minor scale needs special care as to intonation. Singers should be trained to give these doubtful notes a slight special accent when practising.

The highest of two repeated notes at the interval of a major second

is often flatted. Practice of such a passage, with accentuation of the higher note, is beneficial.

Where a choir sings sharp it is usually because of nervousness, or the presence of the habitual sharper.

More thorough drill, giving greater familiarity with the music and confidence in themselves and the conductor will have a good effect. The habitually offending voice must be removed. If several singers who usually sing in tune, show a disposition to sing sharp, the practising of vocalizes and the particular passages on "oh" and "oo" (as in food) will give good results.

Chapter IV.

The study of exercises for ear-training aids in music-reading, intonation, and blending. A few minutes may well be given to such work at the beginning of the rehearsal.

In this connection the singing of chorals, slow-moving, strong hymn-tunes, and suitable anthems, *without accompaniment*, and with special attention to intonation, testing with tuning-fork or pitch-pipe, is strongly recommended. "Hymn of the Homeland," by A. S. Sullivan, and "Come Unto Him," by Gounod, are suggested as types of anthems that may be used in this work.

The important point is to form in singers the habit of listening to the pitch; next, to train them so that they become accustomed to the accurate sounding of the intervals used in music. This latter involves the study of the major and minor diatonic scales, the chromatic scale, and drill in sounding the various chords. To this may be added, with advantage, special study of unusual melodic skips or progressions.

Chapter V.

It should not be necessary to present an argument in favor of vocal exercises for adult choirs. The fact is, however, that few choir-leaders fully appreciate their value as saving time and labor in improving the singing of a choir. They save time, as one says, because "they concentrate attention upon one point at a time," and really educate the choir singers. The choir director who gives a few minutes at the beginning of each rehearsal to voice-training exercises will soon find his reward in the increased efficiency and responsiveness of his choir. The improvement will come much more quickly than if he depends for it upon the ordinary routine of rehearsal drill.

These exercises should include work on the following items:

Breath control; production of the vowels; treatment of the consonants; attack and release of tone; the legato, staccato, agility; shading; accentuation; tone-coloring; phrasing (with especial reference to the quick or half-breath); the three forms of voice; blending of voices.

All voice work should be done in as pure an atmosphere as possible, and without undue physical effort.

With regard to breath-control the problem is (1) to learn to take a full breath quickly and noiselessly, usually through the mouth, without raising the shoulders; (2) to send out the breath with energy and *great slowness*, while producing tone, leaving larynx, throat, tongue, jaw and lips free from even a suspicion of stiffness. First exercises require a slow inhalation, and exhalation without tone on a mental (silent) vowel. Later the inhalation is quicker, and the exhalation slow, and with tone.

The repetition, on the slowly out-moving breath, of the ordinary numerals, or letters of the alphabet, in an easy conversational manner, each alternate word without tone, is useful in gaining breath control. The breath must always be renewed *before* the singer feels that he is "out of breath."

It is unwise to force the voice in the least; power is not thus to be gained. Nor must the two extreme notes at either end of the vocal compass be practised. Right practice on the middle range will ensure the correct production of the highest and lowest tones when these are needed. The extreme tones may be sounded, occasionally, in practice.

A simple, practicable vowel scheme, for use in choral voice training is the following:

Long Vowels.	Short Vowels.
E as in Feet	i as in Fit
A as in Fate	e as in Let
Ah as in Farm	a as in Sat
Aw as in Law	o as in Cot
O as in No	u as in Cut
OO as in Food	oo as in Foot

Initial Y is always a very close sound of "e," written "ĕĕ." †

Initial W is always ōō as in Food.

Example: yet—ĕĕ–ĕ–t.
won—ōō–ŭ–n.

In the production of the vowels, throat, tongue, jaw and lips must be left entirely free from stiffness. The tip of the tongue must lie gently against the lower front teeth on all vowels. The position of the mid,- and back-tongue alters somewhat for certain vowels. It is best to let the tongue alone. If the singer *thinks* correctly the vowel sound he

† See *Speech in Song*, Ellis.

wishes to utter, and leaves the tongue *free*, he will most quickly and surely attain to a satisfactory result. A correct pattern sound, must, of course, be given by the choir-director.

Diphthongs.

Ah–i—ɪ in *Light;*
Ah–ɪ—y in *My;*
Aw–ɪ—oy in *Boy;*
Ah–ŏŏ—ow in *Now;*

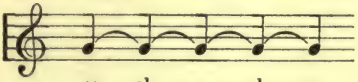
In these examples, the *first* vowel is the *long* sound, and upon that sound the singer sustains tone, merely touching the second sound as he leaves the syllable.

I–oo—ew in *Few;* also u in *tune.*

In this example the *first* vowel is very *short*, and the singer vocalizes upon the second.

The vowels may be used singly, upon a monotone, and upon scales and arpeggios.

They may also be used in combination upon the same musical material. A useful order for securing good tone production is the following:



oo — ah — e — ah — oo

The pitch may be changed to suit the necessities of the various classes of voices.

In practising vocal exercises, as in all singing, the body should be poised upon the ball of one foot; the shoulders down, chest active (not forced up). Singers should be warned against singing into their music.

All the vowels should be practised.

In order to avoid fatigue, vocal exercises may be practised by the men and women of a choir separately. One division should be encouraged to listen critically while another division is practising.

Chapter VI.

Singers learn to a considerable extent by imitation. That choir is fortunate whose director is able to give a model of good tone quality. In studying the vowel the item of *quality* of tone is to be always in mind.

The tone of good quality is clear, resonant, expressive, with intensity or carrying power in both *piano* and *forte*. It is neither nasal, palatal, guttural, "woolly" nor breathy.

Nasality, though sometimes the result of disease, is usually caused by habits of speech which induce rigidity of some part of the vocal apparatus. Calling attention to the defective sound and contrasting it with the correct sound of the vowel is helpful. So also instructions as to relaxing neck, tongue, and jaw while singing. The study of attack on the vowel "Ah," with thought concentrated upon the upper front teeth as the point at which tone is first felt and sustained, is also beneficial.

Breath control, combined with absence of rigidity of any part of the vocal instrument, and intelligent study of attack on the vowels, will usually remedy the defects of tone-quality above mentioned.

A semi-nasality of tone is caused by prefixing "n," or "m" to a syllable, as: "I n-do not know." This bad habit is easily corrected by proper consonant drill.

The vowel must always be sung so as to be understood. Badly trained singers change "Ah" into "Aw," at high pitches, finding themselves unable to give the correct vowel. This is a matter of throat rigidity in tone production. The artist unconsciously modifies the *quality* or color, so as to retain richness and resonance, as the pitch changes, but does not obliterate the *vowel*. In choral drill the director must give a

pattern for such modification of vowel quality as is necessary in singing the scale on one vowel, and require the class to listen and compare. At high pitches E (as in "feet") is apt to be made too shrill, and oo, (as in "food") too dull, lacking in clearness and intensity. These need modification in quality—the one in the direction of breadth and richness, the other toward brightness.

Chapter VII.

The use of Ah, Aw, and O, with rather dark timbre, aids in developing volume.

Resonance—intensity—carrying power—are developed:

1. By vocalizing with bright timbre, using chiefly E, and A (as in "fate.")

2. By developing vibration throughout the body, with special attention to focusing vibration at upper front teeth.

3. By increase of (controlled) breath-pressure.

Practice for resonance should be done with a smiling eye, and raised and loosely held *upper* lip.

† The syllables *lah*, *nee*, *deh*, *thah* (*th* as in "thou") and *vah*, may be practised in this connection. Special care should be taken to preserve absolute freedom of throat, tongue and jaw in practising these syllables. Each of the first four is practised *without* a movement of the jaw.

† See *Polychrome Lessons*.—F. W. Root.

Chapter VIII.

As has been said heretofore, the first and most important requisite to the blending of voices is that each voice shall be exactly in tune. Next, each must be free from striking defects of tone quality. Thirdly, all must move from one pitch and one sound (vowel) to another at the same instant.

The choir director will find it advantageous to spend some time on blending exercises, during the study of which he must insist upon each singer producing a tone of as good quality as possible, listening to his neighbor, and endeavoring to amalgamate the two voices so as to make an effect as of one large voice.

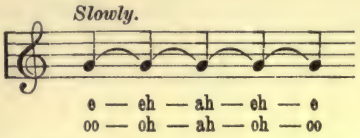
A good plan is to have the voice of best quality, say among the sopranos, sustain a tone for several beats, the others of that division listening, and then one by one sounding the same pitch, endeavoring to produce a tone of similar general quality and to melt the voices into each other, so that no one will be distinguishable from the mass. This exercise may be sung at various pitches, and after two or more divisions have been practised separately, they may be blended on the notes of a chord. [See paragraphs upon "Ear-training."]

A forced tone will not blend. It is inherently untuneful.

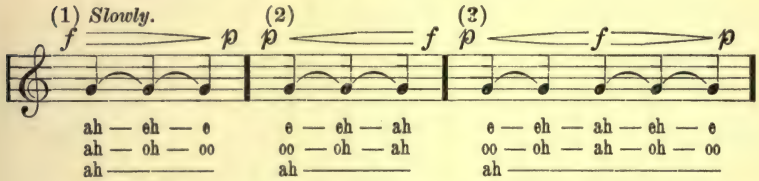
Chapter IX.

Flexibility of voice is that characteristic which enables the singer to pass easily and smoothly from one degree of power to another.

The correct study of the swell is essential. A preliminary exercise is the following:



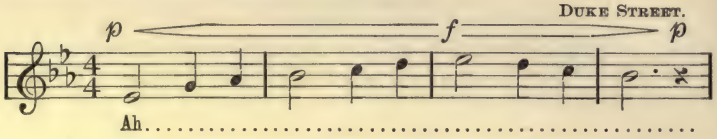
The pitch should be varied.

The order of study for the swell is this:

Soft tones must have intensity—carrying power. For these breath must be controlled, and thought fixed upon concentrating tonal vibrations behind upper front teeth.

Tones of full power and good quality can only be gotten on *perfect breath control*, with freedom from rigidity of throat, tongue and jaw.

The increase and decrease of tone in the swell must be gradual; not:

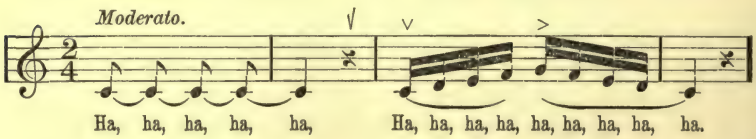
The swell may cover a note, or a phrase. Practise on this item may be had on a suitable hymn-tune, used first as a vocalize, and next with words, as :

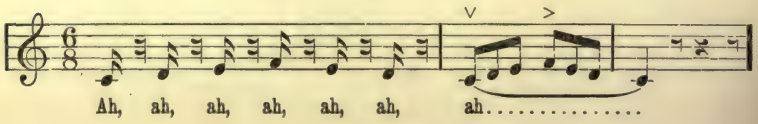


Drill should be had (1) in sustaining long notes, evenly, with soft, medium and full power ; (2) in quick, soft singing, for which "Night," by Gounod, is recommended ; and (3) in the rapid alternation of soft and loud tones on different pitches and syllables.

CHAPTER X.

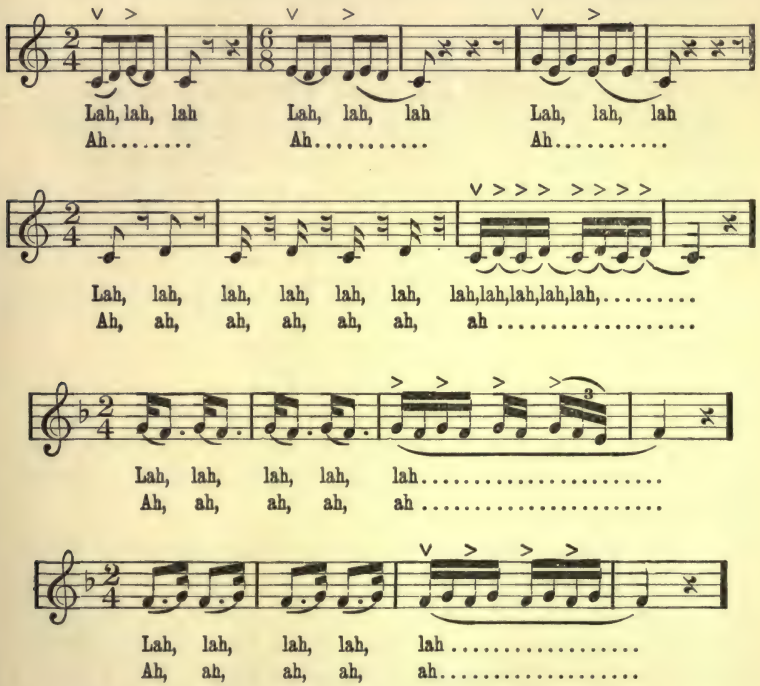
The rapid, clear, fluent delivery of scales, runs, arpeggios, and ornaments, calls for vocal agility, and is most easily accomplished at less than full power of voice—the "half-voice."

A useful preliminary practise is the following :

The "h" should be very light—felt, but almost inaudible.



The short notes must be detached, and delivered clearly, but without a harsh stroke or explosion in the throat.

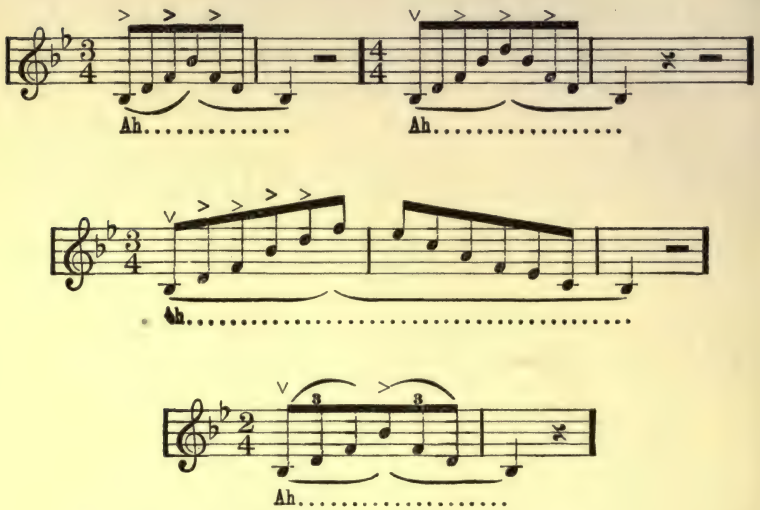
Scales, runs, and ornaments must be sung legato (the notes must be closely connected) unless specially marked otherwise. There must be no slurring of one note into the other—each pitch must be articulated clearly.

First drill for agility may be made on small groups, as:

Lah, lah, lah
Ah.....
Lah, lah, lah
Ah.....
Lah, lah, lah
Ah.....
Lah, lah, lah, lah, lah, lah, lah,lah,lah,lah,lah,.....
Ah, ah, ah, ah, ah, ah, ah .....
Lah, lah, lah, lah, lah.....
Ah, ah, ah, ah, ah .....
Lah, lah, lah, lah, lah .....
Ah, ah, ah, ah, ah.....

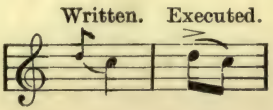
The "l" must be very quick and the jaw must not move.

The scale, ascending and descending, may next be practised, the accentuation being so varied that the notes fall into groups of two, three and four each. All vowels should be used.

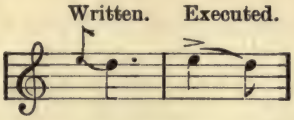
In *descending* scales particular attention should be paid to intonation and clear articulation of each note.

Drill may next be had upon the arpeggio:

As to embellishments, drill may be made upon the figure used. Medium pitches should be selected, and the principal vowels used.

The Appoggiatura proper ("long"—"variable" appoggiatura) is indicated in the old music by a small note preceding the principal note. It varies in length, receives an accent, and takes its time from the succeeding note. Usually it takes half the time of the following or principal note:

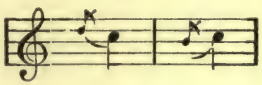


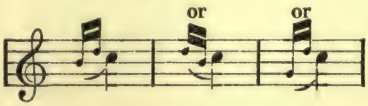
When the principal note is dotted, the appoggiatura takes the time of the note, and the principal note takes the value of the dot :

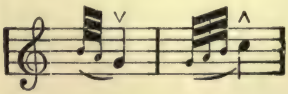


† "The variable appoggiatura only precedes notes which occur on the accented part of a bar ; occasionally, also, in slow movements, each beat may have one."

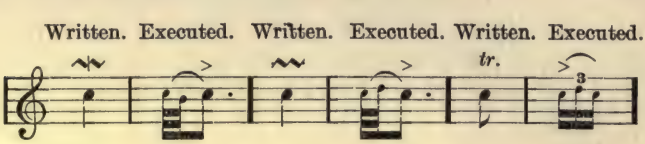
In modern music the long appoggiatura is usually written in full-sized notes as it is intended to be sung.

The short appoggiatura (sometimes called the Acciaccatura,) is properly indicated by a small note with a stroke across its stem and hook, preceding the principal note. It receives no accent, takes practically no time from the principal note and should be executed very quickly :

The double acciaccatura is composed of two short notes, one above and one below a principal note :



These notes are to be sung very quickly, the principal note retaining its accent. So with the slur :

† *Method of Singing*, J. Stockhausen.

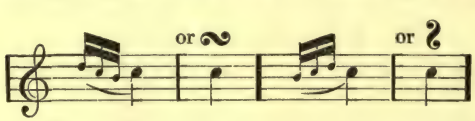
The Mordent consists of three notes—a principal tone, the tone on the degree next below (or above), and the principal tone:

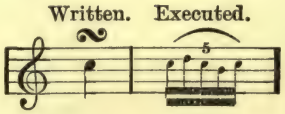
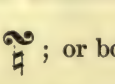


† L. A. Russell, in whose work on "Embellishments" the subject is treated in a most comprehensive and thorough manner, says:

"In modern music accent first tone of mordent. In music of and prior to Bach's time, accent the third tone. *tr.*, with upper auxiliary, triplet form, no delay. Accent first tone."

The Turn is composed of a principal (written) note and an upper and lower auxiliary. When not written in small notes next the principal note it is indicated by the sign ∾:

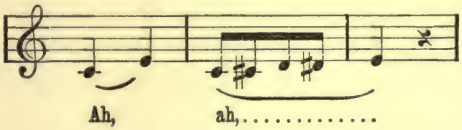


It may begin with the upper, or lower auxiliary as above; or with the principal note:

The upper and lower, or both auxiliary notes may be chromatically altered. The accidentals are usually placed above or below the sign  ; or both .

† *Embellishments of Music*, L. A. Russell.

In the old (classic) music the signs for the appoggiatura are sometimes wrongly printed, one being used where the effect of the other is really desired. For a full discussion of this subject, and of the rules for the delivery of the "Turn," the reader is referred to Mr. Russell's work.†

In the delivery of embellishments regard should be had to the particular character of the music (light and gay, or heavy and sad) and the legato should be carefully preserved.

The rapid delivery of the chromatic scale presents especial difficulty in the matter of intonation. It should first be practised slowly, with "half-voice," and breath thoroughly under control. A "pushed" breath will make its rapid, just delivery impossible. This scale may with advantage be first studied in small rhythmic sections, so constructed as that the ear may retain a note of the common chord as a point of rest, or guide; for example:

Passages calling for agility are frequent in the oratorios and cantatas of the old masters. These furnish good material for choral drill in this department: see "Messiah," "Samson," "Creation," "Matthew Passion." The choruses "Wretched Lovers," and "Galatea, Dry thy Tears," from "Acis and Galatea," (Handel), are particularly recommended.

† Op. cit. See also *Art of Singing*, Part II. Wm. Shakespeare; *Method of Singing*, J. Stockhausen.

CHAPTER XI.

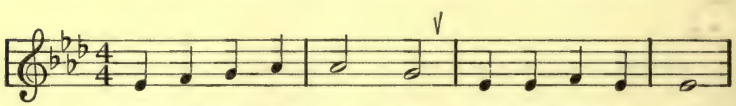
The prompt, simultaneous attack of the first note and release of the last note of a phrase is indispensable to good delivery.

To this end the singers must be drilled until *thoroughly* familiar with the music, especially as regards time and pitch.

The conductor must not give the signal for the attack until he is sure he has the attention of all the singers.

Promptitude in attack depends largely upon breath-taking. Choralists should take breath in good season, *before* the moment for attack arrives.

For drill in attack a slow-moving hymn-tune may be used in this way: Let each division sing, in turn, one or two words of the text, taking care to begin at exactly the right moment so that the tempo is strictly maintained. For example:



Next, require one division to sing until the signal is given to another division to take up the melody, which may be done at any point. This will keep attention concentrated upon the conductor. The power of tone must be maintained, so far as circumstances will allow, by each division as it begins to sing.

The choir may then be drilled to sing the line in unison, taking breath as marked, but without altering the tempo. The repetitions may be hastened, so as to give drill in taking the

half-breath after "Saviour," and making the attack on "listen" in strict time and with pure vowel and full voice.

A line in which the first word and the word after the half-breath begin with a *vowel* should also be used for drill on the open or vowel attack.

Initial consonants should be delivered swiftly, so that the vowel shall be reached as quickly as possible. This rule is subject to an occasional exception, as when a special effect in delivery is desired and only to be gained through dwelling upon an initial consonant.

Precision in release must be worked for. Drill may be given on hymns in stopping the tone at the end of the phrase, exactly at the right moment, and simultaneously. Of twenty sopranos in a choir, not more than six may ordinarily be trusted to utter a final consonant, concluding a phrase, at the same instant.

When a phrase ends with a vowel, as

"Jesus Christ is risen to-day,"

the tone is correctly released simply by witholding or taking off the breath at the right moment, leaving the jaw and tongue motionless. If tongue and jaw move there is likely to be a click in the throat.

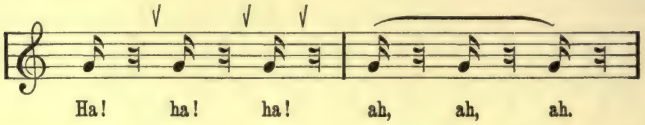
When a phrase ends with a consonant, the final consonant must be sounded within the time of the note alloted to the syllable.

The tempo must not be delayed by the taking of the half-breath. The utterance of a final consonant preceding a half breath must be clear and very swift.

Technically, as an item of tone-production, correct attack is a matter of great importance. The mode of attack on a vowel influences the quality of the tone. The clear attack, without breath-rush or click in the throat, is the correct,

normal attack. The explosive attack with click at the larynx, and the soft, aspirated (breathy), attack may occasionally be used for special, expressive purposes.

The acquisition of the normal attack by a choir may be aided by the practise of "Ha! ha! ha!," three tones on one pitch, at first with a well-marked, audible "H," gradually reducing the force of the "H" until it disappears, and the tone begins as a clear "Ah" without aspirate or click. Neither jaw nor tongue should move during this exercise. The pitch may be varied. Later the exercise may be used in this form:



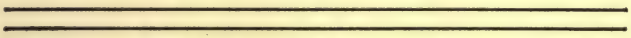
Special technical exercises on attack should not be practised longer than two minutes.

Each division of the choir should be encouraged to attack with boldness. "If you make a mistake, make a decided one," is a frequent saying of a conductor whose chorus is noted for boldness and precision in attack.

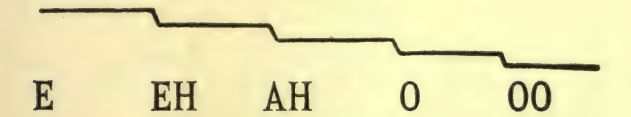
Chapter XII.

The foundation of the singing style is the *legato.*

First drill in this department is had on vocalizes. Familiar hymn-tunes may be sung to each of the principal vowels in succession, with the object of acquiring the ability to carry the tone from one pitch to another firmly, smoothly, and with clear articulation of each pitch, avoiding smearing of the intervals. Later a change from one vowel to another may be made upon each note. This involves the equalization of the vowels, if a true legato is to be obtained. Singers are apt to change the color of the tone when they change the vowel. Consequently, the phrase does not present to the ear, as it should do, a smooth, unbroken line of tone :



but an effect something like this :



†The AH is the central vowel in pitch and color, and the high-pitched and high-colored E and EH should be brought down, and the low-pitched and dark-colored OO and O be brought up toward the pitch and color level of a rich Ah. This by no means prevents variation of tone-color for expressive purposes. It simply means equal freedom and beauty of

†See *Vocal Reinforcement.*—E. J. Myer. *Pronunciation for Singers.*—Ellis.

tone on all vowels, with a true legato in passing from one syllable to another, as well as in going from one pitch to another. The enriching quality or color of the full-throated Italian Ah, the noblest of vowels, is blended with, or diffused through each of the other vowels, and this without causing any vowel to lose its individuality.

First drill on equalization may be given, at one pitch, thus :

Ah—Eh
Ah—Eh—E
Ah—O
Ah—O—OO
Ah—E
Ah—OO
E—Ah
OO—Ah
E—Ah—OO—Ah—E
OO—Ah—E—Ah—OO

In making these vowel changes there should be little movement of the jaw ; tongue and lips should be free.

Drill for the staccato with a vowel is subject to the same instructions as are given for the vowel attack. It should never be long-continued, as it is a severe gymnastic for the throat.

The *sol-fa* syllables, *doh*, *re*, *mi*, etc., furnish good material for staccato practice. Preliminary practice may best be made on one syllable, as *lah*, at a medium pitch.

A good legato delivery can only be attained on the basis of breath-control. The tones are drawn or spun into each other, yet with each pitch distinctly indicated.

Breath-control is equally important for the correct delivery of the staccato, for without it, the successive short tones are certain to be struck with a click or explosion in the larynx, which is most dangerous to the throat and voice.

Chapter XIII.

In singing runs and scales in an ascending direction, choralists are likely to strain or force the voice and consequently to smear the intervals, or to sing out of tune. It is wise to practice upward runs and scales *decrescendo*, taking care, however, to keep up the relative pressure of the breath, with freedom of jaw and tongue.

Where a run passes from a low or middle note into the highest part of the range of a given class of voice, it is better that it should be commenced with somewhat less than normal power at the lower pitch. In this way the danger of forcing the upper notes is lessened, and the run may be delivered clearly and smoothly.

Chapter XIV.

Pronunciation relates to the sound and stress given to the syllables of a word.

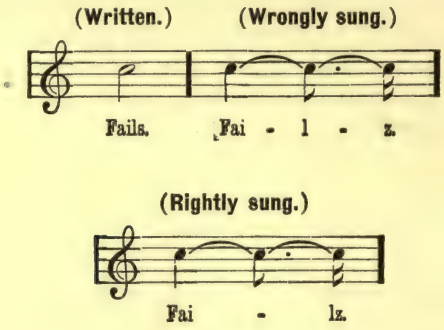
Enunciation relates to the manner of utterance of the sounds of a language; as—distinct or indistinct. One may enunciate well, yet mispronounce.

Articulation, for the purposes of this chapter, relates to the utterance of consonants. Pronunciation and vowel enunciation may be correct, while the articulation or delivery of consonants may be faulty.

Pronunciation.—In preparing for drill in pronunciation, the Century Dictionary and "Pronunciation for Singers," by Ellis, may be consulted. As has been remarked, the usage of cultivated society largely governs local pronunciation.

In deciding upon pronunciation for singing, it should be remembered, as a principle, that singing, or the sustaining of tone, is done upon vowels. For the sake of broader, richer tone quality in singing, vowels may be somewhat modified, as compared with their use in speech. Where two pronunciations have equal authority, that having the broadest vowel should be chosen for singing.

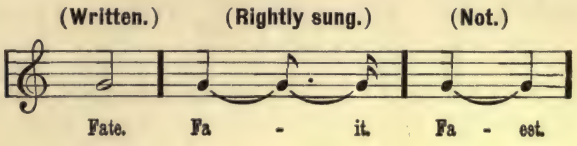
If a syllable is to be *sustained*, it should be furnished with a vowel, as: "spoken" and not "spokn," "peopul," not "peopl."

A vocal consonant is a poor substitute for a vowel:

There are six short vowels, so-called. Of these the ă (in *sat*, *lament*) may be much broadened toward "Ah," as "ă" is thin and unmusical. Of the remaining vowels, i, as in *pity*; e, as in *let*; o, as in *lot*; and oo, as in *foot* or *put*, may be given somewhat of the color of "Ah." The u, in *cut*, is closely allied to "ah," and needs but slight modification.

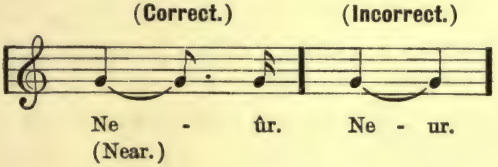
Vowel modification must be kept within bounds, so that the individuality of the vowel may not be lost. Otherwise the words may become unintelligible.

The short i of "pity" must not be changed to the e of "feet," as is likely to be the case with those singers who have been trained much upon e in the "placing" of the voice.

Of the long vowels, a as in "fate" has a second sound, or "vanish" like i in "pity": "eh-ĭ"; o as in "so" has a "vanish" like oo in "food." In singing, the tone must be sustained upon the first or primary vowel, and the second or vanish lightly and quickly touched as the syllable is ended.

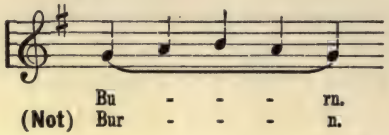


In such words as "are, peer, near, there, four," there is a tendency to dwell upon a second vowel, immediately preceding the "r." In all such cases the vowel effect is enhanced by pronouncing the primary vowel long, almost eliminating the secondary vowel, and giving the "r" a short, soft trill.



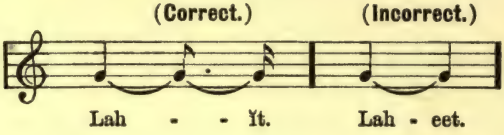
The vowel "e" in "let," as used in final syllables, for instance: "speak-eth," "start-ed," "an-them," "an-gel," should be given with care, but may be shaded slightly toward "ah." It must *not* be changed to "u" in "cut," thus: "an-thŭm."

The intermediary vowel found in "whether," "pearl," "burn," "third," "were," "worthy," approximates or leans

toward "u" in "cut." Tone should be sustained on this vowel, and not on the "r" element, as:

Care should be taken to give final "r" a soft, short trill.

"Bu—rn" not "Bu—n."

Such words as "light" (lah—it) must be sung:



"Aye" meaning "yes" is pronounced as is the personal pronoun I. "Aye" meaning "ever," as the "a" in "fate."

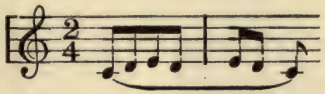
"The" before a vowel, or "h," is pronounced "thee;" before a consonant, "thu."

In "listen," "often," and similar words, the "t" is not sounded.

"Heaven," "leaven," etc. may sometimes be pronounced as of one syllable; if as of two syllables the second must have a distinct vowel *before* the final consonant. See general principle above.

The requirements of rhyme will usually decide whether "wind" shall have the long or the short I. When possible, for the sake of sonority, the word should be pronounced with the long sound.

The chief diphthongs must be treated thus:



Ah–ɪ—i in "light."	Lah	-	-	-	ɪt.
Aw–ɪ—oy in "boy."	baw	-	-	-	ɪ.
Ah–oo—ou in "sound."	sah	-	-	-	oond.
I–oo—u in "tune."	tioo	-	-	-	n.

In the last case the vocalizing is done upon the "*oo.*"

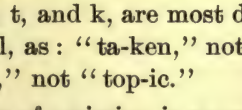
For the sake of distinctness it is better to give "r," wherever found, a trill. The length and force of the trill will be governed by circumstances. At the beginning of a word it may usually be stronger and longer than at the end of a word. In tender passages it may be delivered with a soft distinctness, which is effective.

Distinctness, with ease of emission, are prime considerations in deciding upon the division of words for singing.

The consonants, m, n, l, r, v, z, and the diphthongs ng, th, (the), zh, (azure), have more or less vocality, and if properly delivered are always distinct.

The explosives p, t, and k, are most distinct when allotted to the following vowel, as: "ta-ken," not "tak-en," "pi-ty," not "pit-y," "to-pic," not "top-ic."

In most cases ease of emission is promoted by allotting the consonant to the vowel following; this is especially so when the second syllable is taken by skip, as:



When a consonant immediately precedes r or l, as: pr, br, tr, dr, kr, gr, pl, bl, tl, dl, kl, gl, the combination is to be treated as one sound, and usually allotted to the vowel following: "i-dler," "se-cret," "tri-plet."

Words such as "supply," and "suffer" should be considered as having but *one* medial consonant and that allotted to the following vowel, as: "su-ply," "su-fer."

Avoid errors such as: Prefixing m or n where not part of the word: "n-do" for "do," "m-benighted" for "benighted." Failure to repeat a consonant which ends one word and begins the next, as: "thatrain" for "that train." Failure to separate words by distinct utterance of final and initial elements: as "awakright" for "awake right," "thevening" for "the evening," "thateavenly" for "that heavenly," "gloriousope" for "glorious hope."

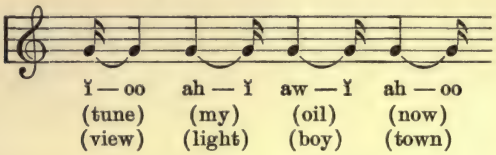
Enunciation.—In this chapter, as indicated, enunciation refers to the utterance of the vowel sounds. The pronunciation of a word having been decided upon, its vowel elements must be delivered with fidelity and clearness. If "Ah" is intended, then "Aw" must *not* be sung. The first and great requirement for enunciation is that the vowel sounds shall be so uttered as to be easily understood. In order to effect this, the utterance of the consonants must not be permitted to modify the vowel, or "blur" it in the least degree. Further, the vowel must have as much as possible of the time of the note to which it is placed; the longer the duration of the vowel, the more likely is it to be understood. The true "singing style" demands the sustaining of tone; this is done on the vowels.

When syllables change rapidly on one pitch, great care must be taken to give the vowels purely — with true, full sound. Short words, "at," "an," "and," etc., are often much slighted as regards enunciation, as well as in the

articulation of consonants. When one vowel, (syllable), is given to several pitches, care must be taken to keep the vowel distinct on all pitches.

The practice of the syllables "1–2–3–4–5–6–ah;" "*lah,–beh,–nee,–po,–too;*" and "*doh,–re,–mi,–fah,–sol,–lah,–si,*" on monotones, and scales, at *tempi* ranging from very slow to very fast, is recommended for study in enunciation. The thought, in this exercise, must be centred on the *vowels*, that they may be kept true and full. The features must be kept free from *rigidity.*

The diphthongs may be practised in this order:



The tongue tip should lie lightly against the lower front teeth, and the jaw remain motionless.

Articulation.—If consonants are constantly over-emphasized the legato is destroyed—the singer does not sing. If too little attention is given to the utterance of consonants, the singer is not understood.

The larger the auditorium, the more forceful should be the delivery of consonants. Exaggeration, however, should be avoided.

The delivery of a consonant may be emphasized or modified for a special, expressive purpose.

Final consonants are most often slighted.

The "vocal" consonants are: m, n, l, r, and the combination $\widehat{ng}$.

They should be given sufficient duration to make them distinct, but not to take the place of a vowel. Properly

delivered they contribute greatly to the preservation of the legato and to intelligibility.

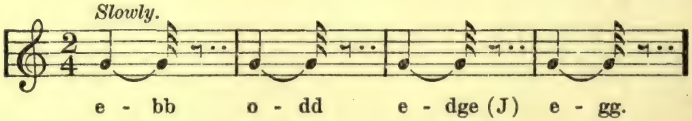
The "semi-vocal" consonants v, th (as in "thou,") z in "ooze," and zh, (the "z" in "azure") have a sound which is of the nature of a buzz. These elements are inherently unmusical, and should be dwelt upon only long enough to render them distinct.

The "sub-vocal" consonants b, d, j, (as in John and soft "g" as in "gem,") with g (as in "go,") have a very brief moment of vocality preceding the explosion which characteristically closes their utterance.

All the consonants so far named may be practised upon a monotone, and also upon the pitches of the scale, without the aid of a preceding or following vowel. Such practice is useful in securing intelligibility and good tone production.

An absolutely essential requirement for this exercise, however, is complete freedom from stiffness of jaw, tongue and lips. Done with rigidity at either point it is dangerous to the voice.

To gain a sense of the vocality of b, d, j, and hard g, this exercise may be practised:



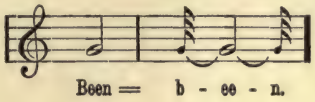
The effort should be to sustain the tone on the second note a moment, before permitting the explosion which completes the articulation of the consonant.

The consonants p, t, k, are non-vocal, ("mute") and explosive.

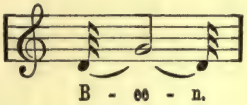
The consonants f and s, together with the consonantal

combinations sh ("shall") ch ("chill") and th ("thin") are of the nature of "hisses." These are thoroughly unmusical, and their force and duration must be minimized as much as is consistent with distinctness.

All consonants or consonantal combinations having vocality should be sung *upon the pitch of the accompanying vowel*, as:



A common fault in this connection is to practically rob the consonant of all vocality. Another is to pitch it lower than the pitch of the vowel, as:



Fundamental requirements for good tone production and delivery of the text are, that the breath shall be under genuine control, and the throat and articulating organs free to act vigorously and rapidly.

All consonants having an explosive element in their formation, tend to destroy control of the breath. They can and ought to be sounded without sacrificing breath control. Thus, p, t, k, which are essentially explosive, may be practised with great energy, on a perfectly held breath—without a vowel and without breath escape from the lungs. The explosion in the mouth cavity on this method is much more distinct and the consonants can be heard at a greater distance than when the explosion is accompanied by a rush of air from the lungs, as is the ordinary method.

The "sub-vocals," b, d, "hard" g, and j, may also be practised with vigor, yet without waste of breath.

In the case of f, th ("thin") s, sh, and the aspirate h, there is usually a waste of breath. When rightly done the control of the breath is not for an instant abandoned.

If the singer will rightly control his breath, managing it constantly as though singing only on vowels, he may sing legato and at the same time deliver the consonants with distinctness.

This method of delivery holds good no matter what the consonant or combination of consonants used.

Drill on the consonants may be made:

(1) On the consonant alone,
(2) With a vowel preceding,
(3) With a vowel following,
(4) With a vowel preceding and following.

A good work on elocution will furnish a list of consonant combinations which may be used for special drill as needs may indicate.

The *sol-fa* syllables, *do, re, mi,* etc., "*lah, beh, nee, po, too,*" and ordinary numerals from one to eight, may be used on a monotone and scales for drill upon consonants. The staccato delivery is particularly useful as a first step; afterward the legato may be used.

These consonants can and should be practised *without* movement of the *jaw*:

*t*alk, *d*awn, *ch*alk, *c*orn, *k*ill, *g*o, *th*ou, *l*aw, *r*od, *n*o, *ring.*

No matter what the action of the tongue in forming a consonant, it must lie lightly against the lower front teeth on all vowels.

The words of a hymn-tune, anthem or chorus may be

analyzed, and used for drill in enunciation, and in articulation of consonants, according to the principles herein given. As:

1 2 3 4 5 6

"Savior, I my cross have taken."

(1) Consonants—s, v, r; vowels—eh–ĭ, ĭ–ŭ.

(2) Vowels—Ah–ĭ.

(3) Consonant—m; vowels—ah–ĭ.

(4) Consonants—k, r, (or kr), s; vowel—Aw.

(5) Consonant—v; aspirate—h: vowel—Ah.

(6) Consonants—t, k, n; vowels—eh–ĭ and "e" (as in whether.)

Special care must be taken, in recitative, to deliver the consonants distinctly.

Chapter XV.

Drill upon the three forms of voice [see page 104] may be given thus:

Small Form—Mouth slightly open; tone upon the lips, little volume. Preliminary practice on a monotone:

"Lee,–nee,–tee,–dee,–thee,–vee,–mee," enunciated rapidly and smoothly, *p*, *mf*, and *f*. Next some light glee or part-song, as "You Stole my Love," by Macfarren.

Medium Form—Mouth more open; preliminary drill as above, on

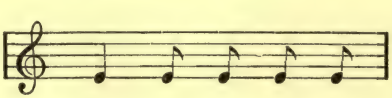
"Leh,–neh,–teh,–deh,–theh,–veh,–meh," with the three degrees of force. Next use an anthem of praise (not of devotion or aspiration) such as "I will Sing unto the Lord," by C. H. Tebbs; "The Lord is Thy Keeper," by F. W. Wodell, or a selection, such as "The Wreck of the Hesperus," by T. Anderton. The greater part of secular and sacred

music is to be sung on medium form. A given selection may, by reason of change of style, require the use of each form in alternation.

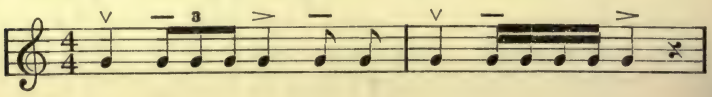
Large Form—Mouth well open. Preliminary drill, as above, on

"Ah," "aw," and "oh," prefixed by l, n, t, d, th (in "thou") v, and m. Next a solemn or grand anthem, requiring breadth and fulness in tone and phrasing for its adequate interpretation, as, "Blessed Jesu, Fount of Mercy" by Dvorâk; "Inflammatus," Rossini; "Hear Jacob's God," (*Samson*) Handel; "Credo," (*Messe Solennelle*) Gounod.

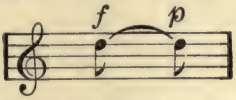
Time is saved by giving some drill in accentuation, primary and secondary, on a monotone to the syllable "lah." This develops a feeling for accent, while the mind is not troubled with problems of changing pitch, enunciation, and accent at the same time.

All kinds of measure and rhythm should receive attention. Particular care should be taken to develop a feeling for secondary accents. For example:

may be accented in two ways. [See Chapter on "Time-beating."]

A very light pressure should be given to the first note of each group of notes taking the time of a beat. In this way rhythmic grouping is made clear. For example:



Drill on special dynamic effects, such as the *fp.* is best given on a monotone, to "lah" and later "Ah," taking care in the latter case to avoid a click in the throat on the attack. Choir singers will perhaps more quickly grasp the effect desired if it is represented thus :



Special accentuation (*marcato, martellato*) for expressive purposes, is also best taught first on a monotone to "lah." Later a familiar chant or hymn-tune can be used. [See page 83.]

Drill in shading, for which the exercises on the swell [see page 123.] are an excellent preparation, may first be given on a monotone to "lah" and "Ah." The singers must follow the conductor's signals for the increase or decrease of force. To do so they must know the music by heart. For this reason the chant and familiar hymn tune on the syllables given, and later with the text, furnish best material for this drill.

In this drill the conductor will make many changes in the order of use of the various degrees of force in the delivery of a single line, as :

forte, mezzo-forte, piano, pianissimo.
mezzo forte, forte, piano, fortissimo.

and so on.

All vowels can be colored dark or bright, clear or sombre, or one of many shades between these extremes. The "e" in "feet" is, however, normally a bright or clear vowel, and the "oo" in "food" a dark or sombre vowel. Preliminary drill in coloring tone may therefore best be given on a monotone with sentences containing these two vowels, uttered with the purpose of noting the characteristic and contrasting colors, as :

"I am well *pleased.*"
"I am in a sad *mood.*"

The first sentence may be uttered with bright tone, and the second with dark tone throughout. To do this successfully the singers must be asked to assume, for the moment, that they are actually *expressing their own feelings* in the language used. The tone, if the vocal organs are free, will naturally be darker or more "sombre" in the second than in the first sentence. This is the great principle underlying artistic tone-coloring for singing.

Easy pieces in which the sentiment is alternately joyous and sad may next be used, and the choir asked to describe, in their own language, the change of sentiment or mood, line by line. Next, they may be asked to sing, retaining the mental "picture" as described. This will aid in giving appropriate color of tone, as the text is delivered.

Sentences for drill on bright tone are:

"Hail, smiling morn."
"Brightly glows the day."
"Sweet spring is here."
"Hark, hark, the lark."
"May, lovely, smiling May."

For dark tone:

"I am so sad."
"Thou art gone to the grave."
"Weep, Israel, weep."
"Hark, from the tombs a doleful sound!"

The tones of the scale have each a special effect. *Doh* is described as "the strong and firm tone;" *Re* "the hopeful or rousing tone;" *Mi* "the calm tone;" *Fah* "the desolate or awe-inspiring tone;" *Sol* "the grand, clear or trumpet tone;" *Lah* "the weeping or sorrowful tone;" *Ti* (or *Si*,) "the sensitive, piercing, or beseeching tone." Obviously, drill for skill in tone coloring can be made more effective when conducted with the use, not only of appropriate text, but also of

appropriate intervals. The bright tone can, then, be most quickly developed on the arpeggio, "*doh, mi, sol;*" and the dark tone on the arpeggio, "*lah, doh, mi.*"

The Choir Conductor may expect to meet difficulty in teaching or developing tone-coloring. Americans, (or the Anglo-Saxons,) are so self-conscious, self-repressed, that they feel embarrassed, as though making themselves ridiculous, when endeavoring to give themselves up to the feeling of the text, and to sing emotionally. But quiet, kindly perseverance by the teacher will do wonders in this connection. A little work on the exercises given, will soon form in the singers the habit of giving themselves up to the emotional content of the text and music, and the result will be choral singing which, though possibly technically defective in some respects, will thrill the heart.

Chapter XVI.

The singer needs more than the living breath.

It is the breath in the chest under controlled pressure on which the voice is said to lean and which gives the full, clear note.

The vocal instrument is sometimes referred to as an Aeolian harp. The breath is not to rush but to float across the strings (through the throat) and thus make sweet music.

Drill for breath control has already been dealt with in a general way.

In order to phrase well the lungs must at all times be well supplied with breath. Singers must therefore learn :

(1) To measure the phrase with the eye, holding it in mind as a unit, not as a series of individual notes, before

drawing breath. This will ensure the taking of a supply of breath commensurate with the length and character of the phrase.

(2) To husband the breath, especially that which remains at the end of a phrase. This prevents the collapse of the chest so common with bad singers, and a consequent jerky inhalation for the succeeding phrase.

(3) To take the quick or half-breath noiselessly, and without disturbing shoulders, throat, jaw or tongue.

Drill for No. 1 will suggest itself to the choir-director. Singers should be encouraged to read ahead in music, as in reading ordinary print.

† Drill for No. 2 can be given on a hymn tune, asking the singers to stop for one beat at the end of a line, (taking no new breath,) and then to sing "Ah" for four slow counts with full voice and good quality.

Drill for No. 3 may be had on the scale sung to the vowel "Ah." Breath may be taken after each group of two notes, then three, etc. The scale must be sung strictly in time, and the breath taken in the time of the last note of a group, by a quick, light, outward movement at waist-centre in front, and at back under shoulder-blades.

† See *Art of Singing.*—Wm. Shakespeare.

Chapter XVII.

Each choir-director must plan his rehearsal as best suits the circumstances in which he finds himself placed. The plan hereinafter given is merely by way of suggestion, and may be helpful to some.

Plan for Choir Rehearsal.

Time :—1 hour, 30 minutes.

Drill in Voice-culture and Singing.....15 minutes.
Hymns or simple anthems already in rehearsal....15 minutes.
Taking up new music.....30 minutes.
Rest.....10 minutes.
Perfecting one or more numbers.....20 minutes.

The time allotted to voice-culture is likely to be as fruitful in good results as any other portion of the rehearsal session. The drill on hymns and simple music may well follow as part of voice preparation for the new music. The interval for rest, conversation, moving about, airing the room, is also a feature, the value of which is likely to be overlooked. At least one number should be perfected—that is, thoroughly prepared for performance—at each rehearsal. Thus is a genuine repertoire accumulated. Some choirs have many selections partially learned, but practically no one piece thoroughly prepared.

Chapter XVIII.

Hymn-singing.—Choir-hymns should be practised with especial reference to expression. The object is either to make an impression upon the congregation—to create a mood; or to voice, for the people, prayer, aspiration, praise, etc.

Drill in these hymns should be especially directed to the following points:

(1) Study of the meaning of the words of each line, as well as of each stanza.

(2) Variation of tempo, as well as of power and tone color.

(3) Distinctness of enunciation and articulation.

(4) Avoidance of the spirit of choir-display or concert performance.

The hymns "*Lux Benigna*," by Dykes, ("Lead, Kindly Light"); and "*Merrial*," ("Now the Day is Over,") by Barnby, are suggested for study in this connection.

Congregational hymns should be studied with especial reference to the following points:

(1) Precision of attack and release.

(2) Steadiness of tempo.

(3) Sharp definition of rhythm.

The choir-preparation should be for leading and encouraging the congregation in the hymn-singing.

When a congregation lags these devices may be used:

(1) Demi-staccato delivery of a line or two by organ and choir.

(2) The release of the final note of the phrase a moment too soon. This will usually break a congregation of the habit of holding on to the final note of the phrase.

(3) The slight anticipation of the first beat of the phrase.

Organ and choir must, of course, work together in the use of these devices. It is of little use to sing more loudly, or try to hurry within the phrase.

All that has heretofore been stated as required for artistic choral singing applies to the delivery of the choir hymn. It is a question how much can be done in the way of expressive delivery by the choir and organ in the congregational hymn. Circumstances must govern ; what is possible with one congregation is not with another. The point to be borne in mind is to train the choir to lead, and to encourage the people to sing in the congregational hymns.

"Gospel" hymns call for no special drill, except possibly in the matter of rhythmic accuracy.—giving all notes their due value—and in the avoidance of slurring.

Some time may be given to chanting, following the drill upon hymns. This drill should be directed to the following points :

(1) A distinct, dignified (not hurried) delivery of the Recitation.

(2) The delivery of the cadence in strict time.

Chapter XIX.

Taking up new music.—The following suggestions are made with a view to the saving of time and labor, as well as to securing artistic results:

Have the words of the text read in concert, omitting repetitions. Ask for opinions as to general character of the text, as: joyous, or sad.

Call attention to variation of sentiment, emotional climaxes, imagery employed and descriptive passages.

Have the four vocal parts played in strict tempo. Require each division to follow with the eye while listening.

Have one movement sung through at a moderate pace, making no stops, no matter what errors are committed. Instruct the singers to go forward as well as they can. This develops confidence, and ability to read notation readily.

Ask for opinions as to the general character of the music, as sad or joyous, etc., also variation, if any, in character of phrases or sections.

Call attention to the characteristic rhythmic and melodic figures of which the movement is composed; also to its tonality and predominant harmonies. Use an instrument to illustrate what is said.

While the singing is going on, the Director should note errors and points of difficulty, especially as to rhythm, interval, intonation, compass, length of phrase and execution.

Practice unusual or difficult rhythms upon a monotone, at medium pitch, to "lah;" next with words, and lastly with words and music.

An unusual or difficult interval should be played until its

quality as a mere interval is impressed upon the ear; then its relation to the harmony should be made apparent. It may then be sung, repeated, and finally sung in connection with the notes of the phrase which precede and follow.

If the difficulty arises from undue height or depth of pitch the interval may be transposed and studied until it is well-known, and then taken as written.

Notes or phrases sung out of tune may be practised separately on lines heretofore suggested.

Passages offering difficulty in execution, should be practised separately, at an easy pitch and moderate tempo, and later sung as written.

When the especial difficulties of each voice-part have been dealt with, each division should be required to sing its part through, without stopping, and with especial reference to accuracy in tempo, rhythm, interval and intonation.

The divisions may usually best be taken separately in the following order:

(1) Bass, (2) Tenor, (3) Alto, (4) Soprano.

Tenor and alto may then be combined; next bass, tenor and alto, and lastly the four parts.

When one movement has been read, succeeding movements may be treated in the same manner until the whole composition has been traversed. It should then be read through without stop, and laid aside for future perfecting in precision, phrasing, shading, tone-coloring, enunciation—all the items which go to make up what is called an artistic, expressive delivery.

It is well to provide at least two selections of different styles for reading at each rehearsal. A portion of each, only, need be read. In this way interest is kept up.

Where the grade of musical knowledge and feeling permits, and time serves, it is helpful to demonstrate the formal

construction of the music. A choir which has been led to discover how a new selection is made or put together, is sure to sing with intelligence and to retain an interest in its work.

In reading new music, mistakes as to rhythm and interval should never be overlooked. After the first reading without stop, the errors must be dealt with as separate items. It is of little use to sing a whole section or phrase repeatedly in the hope that errors will somehow disappear. They are much more likely to become confirmed.

When practising a difficult passage it is usually best to first take it slowly, and to gradually augment the rate of movement.

Perfecting Music.—It is well to perfect one selection, if possible, at each rehearsal.

The singers should be note-perfect in the selection, so that time can be given to points of expression and style.

When this selection has been gone through without a break, with the accompaniment, it may be sung, *a capella.* Only when a number has been well sung, without the aid of instruments, can it be said that it has been perfected by the choir.

Chapter XX.

Hints on Choir Preparation.—For giving a choir confidence nothing equals much drilling in unaccompanied singing.

A selection should be sung throughout at least once without error before it is performed.

Some directors and choirs spend much time upon the most pleasing or least difficult parts of a composition. On the contrary, the more difficult parts should have most attention.

Points of danger, (such as a sudden change of measure or tonality, the placing of one chorus after another without break or pause, or the association of declamatory and detached phrases with a continuous solo part,) should be rehearsed until they are the best-known portions of a composition.

In an oratorio the final chorus is usually one of the most difficult and is often slighted. This is a mistake. It should be thoroughly prepared. The last impression made ought at least to be a good one.

Interest is increased and labor lessened by rehearsing difficult and easy selections in alternation.

It is well to put in rehearsal, when possible, selections for male and female voices separately. This gives variety and rests the voices.

The simultaneous rising and sitting of a choral body is to be practised in the rehearsal room—not before an audience. The singers should be instructed to rise at a given signal—(the quieter the signal the better) and to stand motionless when once upon their feet.

Singers should not sing into the music book.

The singer who wants to be heard above or longer than the choir should be suppressed.

Singers should not be kept long upon pitches in the upper third of their range. Expert vocal teachers do not permit their pupils to practice upon their extreme notes. They may touch them occasionally—that is all.

In cases where solo and choral parts of a number alternate, and the solos are to be sung by a foreign artist, it is well to have a local singer take the solo part at rehearsals, so that the chorus may become accustomed thereto. In such case, too, a substitute will be ready should the foreign singer fail to arrive.

The Director should sing for the choir, in illustration, never with them.

He should listen to the choir, occasionally, at a considerable distance. Defects will thus be discovered which would otherwise be overlooked.

The organist who is also accompanist, should arrange his registration and have another play, occasionally, while he listens, at a distance, to choir and organ.

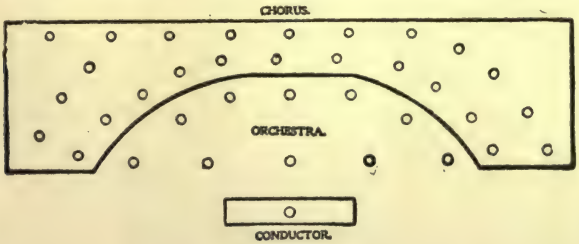
Part V.

SERVICE AND CONCERT.

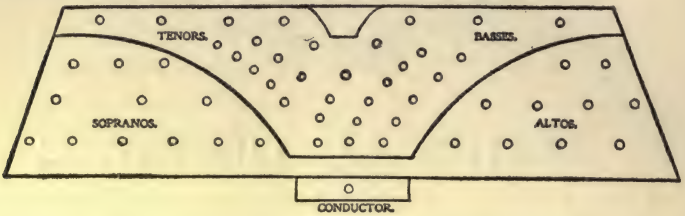
Chapter I.

Seating of Performers.—Whenever possible each row of players or singers should be seated somewhat higher than the row immediately in front thereof.

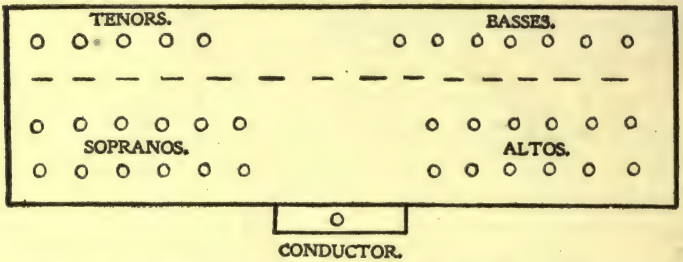
When both orchestra and chorus are engaged in a performance of cantata or oratorio, it is usually best to seat the chorus in such a way as that a goodly proportion of the voices are as near the audience as is the orchestra. The point to be aimed at is to secure to the listener an effect of properly balanced and blended instrumental and vocal sound. Where, as is too often the case, a powerful orchestra is seated between the audience and the chorus, the singing is heard as through a veil of orchestral tone, and fails of its proper effect. The chorus and orchestra, may therefore, be seated in this way:



Where the male contingent is comparatively weak it is well to bring the tenors and basses nearest the audience. This is sometimes partially accomplished thus:

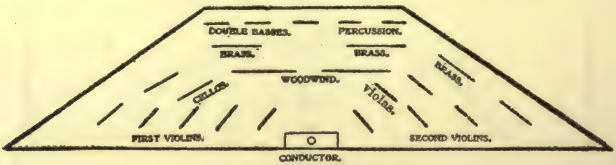


The most common arrangement of a small body of mixed voices is this:



When works calling for a double choir are performed, it is best to arrange for a complete choir on either side of the conductor.

The orchestra may be seated thus:



The performers should be seated quietly, and in their places before the appearance of the conductor.

Chapter II.

The Choir in Concert Performance.—The choir should know its music so well that the failure of accompanying organ or orchestra will cause no embarrassment. Organ motors are particularly unreliable. A choir trained to sing *without accompaniment* is independent of the organ.

If an orchestra is to be employed, it should be thoroughly rehearsed. Orchestral players are often indolent and sometimes indifferent. They will rehearse as little as possible. The choir should know its music very well before rehearsing with the orchestra. Otherwise there will be confusion and a great waste of time and labor.

"Rehearse, rehearse, rehearse, and again rehearse." After the chorus knows its music, as many rehearsals as possible of chorus with orchestra should be held.

Special rehearsals of the ladies by themselves and likewise of the gentlemen alone are economical.

A choral body, as well as a solo singer, may be affected by nervousness or stage fright. The music sounds very odd, to the amateur choralist, in the concert hall, as compared with its effect in the rehearsal room. For this and other reasons it is well to have at least one rehearsal in the auditorium in which the concert is to be given. Well-meaning but fussy friends and critical admirers should be kept out of the chorus room until after the concert.

Chapter III.

The Conductor in Performance.—The conductor will do well to look over his music, or at least the more important numbers thereof, immediately before a performance.

The conductor should face his forces with a smiling countenance. Should he be nervous or anxious, he must not betray his feelings, or the performers will become troubled and fearful.

At all points of possible danger, such as difficult entries, etc., the conductor should watch his forces to see that they are ready before the moment for attack arrives. Neither choralists, orchestra players, nor soloists can be depended upon to be always ready.

The conductor stands between the composer and the listener as an interpreter. Upon him rests the responsibility for securing an adequate interpretation of the composition. He is therefore of necessity clothed with equally comprehensive authority. Soloists as well as chorus singers and orchestral players are properly under his direction. If a singer be incompetent, he will refuse to conduct for such. If a singer be competent and experienced, the conductor will not try to impose his will upon the artist as to matters of style in delivery concerning which persons of taste may differ, but will furnish a discreet, sympathetic accompaniment which shall do justice to the vocal, as well as to the instrumental part of a composition. If, however, the soloist should for any reason indulge in a delivery which would tend to rob the music of its legitimate effect, it is the conductor's duty to protest. The soloist has his rights; he must be given a large measure of

liberty in the performance of his part, for he, as well as the conductor, has a responsibility, and will be judged by his work. To the conductor, however, belongs the wider and superior responsibility and authority.

The conductor who is really fitted for his work will never be the slave of the metronome. Brahms is reported to have said:

"I am of the opinion that metronome marks go for nothing. As far as I know, all composers have, as I, retracted their metronome marks in later years."

A writer in the "Monthly Musical Record," of London, England, has given a description and analysis of the conducting of certain orchestral directors, extracts from which may be useful to the readers of this work.

Of Lamoureux of Paris, (recently deceased), he says that the principal characteristic of his conducting was that it brought an effect of accuracy.

Felix Mottl is described as "a virtuoso, expressing himself."

Concerning Levy it is intimated that he sacrificed general effect to detail. He often laid down his baton, leaving the orchestra for a while, in a measure to itself. Richter, also, did this.

As to Arthur Nikisch, (for a time conductor of the Boston Symphony Orchestra), our author says: "He is not a personality and seeks to make up for want of personality by a pose. Nikisch the artist, not necessarily Nikisch the man, is the pose. He does not so much try to interpret the music he plays, or to use it as a medium for the expression of himself, as to play it in a manner totally different from any other conductor. Sometimes he makes a lucky hit: oftener he makes an unlucky miss. He never lets the music play itself in a natural manner; he plays everything *a tempo rubato.*"

Of Hans Richter's conducting this English writer says it is marked by splendid breadth, solidity and richness, and above all, by unvarying accuracy and high seriousness. "He has worked up detail, so far as he thinks proper, at the rehearsals. At the performance he lets it look largely after itself. And so we get that feeling of breadth, of restrained strength, of deep and splendid calm; the conductor bends himself to the task of getting only what can be got easily before an audience, the strong lights and shadows, the subtle variations of tempo. That is the most obvious part of Richter's technique; and no one should overlook the fact that his beat means something to every member of his band, that he has practised and observed until he has learned how to make his men play softer or louder, faster or slower with the smallest possible expenditure of effort upon his own part."

In these matters Theodore Thomas of the Chicago Orchestra and Richter are much alike. And they are excellent models for growing conductors. Excess of effort and gesture on the part of a conductor detracts from the effectiveness of a performance. If a conductor must saw about and beat the air, let him do it only in the rehearsal room.

Hints.—When a conductor knows a score by heart he has power over his forces.

When a conductor falls to stamping with his foot it is a sign of weakness. He has lost control of himself and of the performers.

When a conductor beats time for a solo voice or a quartet accompanied by one instrument only, it is a sign that the performers are not fit to appear or that the conductor has an itch for waving the stick.

The continuity of the story of a work: cantata, or oratorio, should not be broken by the repetition of a number in answer to applause.

When a choir sings flat with organ accompaniment it is a mistake to draw additional powerful stops. A softer organ, with much string tone, and four-foot flute stops is helpful.

When giving a work in which there are frequent and extreme changes of tempo, it is well to go over these parts with a metronome shortly before the performance.

The conductor should arrange for the simultaneous rising and sitting of the chorus during the performance of a cantata or oratorio. It is well to mark the score "Rise" and "Sit," as there is danger that, in the multiplicity of details which crowd upon the conductor, he may overlook this one at some point during the performance, with resulting embarrassment to all concerned.

The serious-minded conductor will discourage the encore fiend. A program, if properly made, is complete, and repetitions or interpolations injure it.

When an orchestra is employed opportunity should be given for tuning between the parts or divisions of a cantata or oratorio.

The Need for a Conductor.—A time-beater during performance is not necessary for a quartet or double-quartet choir. The director who is also one of the singers is in closer touch with the quartet in performance, and has better control of the singing, than the director who is also the organist. The organist-director is usually placed behind the quartet, and, therefore, cannot well judge of the effect of the singing.

"There was never an ideal church service in which the musical part was conducted by an organist, engaged in playing the organ." F. H. Tubbs.

The chorus choir, for the best work, needs the direction of a competent conductor in performance.

"The church choir is but a choral society having a special

office. * * * In essential requirements in the leader, a church choir needs the same kind of a man and musician which the society has." F. H. Tubbs.

"In cathedrals and churches where much elaborate music is being done, the only way to get the best performance, is by having a conductor. This is becoming more and more customary, and in this case the organist would be subordinate to the conductor." Sir George Martin, of St. Paul's, London, England.

PART VI

Appendix

Chapter I.

The Choir of Children's Voices.

A properly organized and trained choir of children's voices can be used to advantage in the church as well as in the concert room. This has been proven in this country and in England.

When the training of children's voices in classes and choirs is done by experts, there is a gain by the children in concentration, self-subordination for the general good, orderliness, punctuality, obedience, self-respect and respect for others. Character in general is favorably affected. This in addition to the advantage to the child in the cultivation of musical knowledge and taste, the development of the power of self-expression and enjoyment in song, and the conservation of the voice. The fact that there is a "change" in the voices of children, both girls and boys, as they advance in years, is no argument against giving the young voices expert training and the child singers the pleasure and emotional stimulus which comes to them in the act of singing beautifully. "All of the old artists mastered their art through practicing it. They were trained first as musicians, learning even as children something of the proper use of the voice in the chorus and in church choirs." (Francis Rogers, "Singers of the Nineteenth Century.") Sontag, Malibran, Jenny Lind, Patti, Sembrich sang as children. Lilli Lehman says that from her fifth year on she listened to daily singing lessons, and from her ninth year played accompaniments and sang all the missing parts. ("How to Sing.")

Organization.—The chief recruiting ground is the Sunday-school. The children, if encouraged to do so, will bring candidates from among their friends in the school and the home. The Director must examine each voice separately and privately. The child with a naturally sweet voice, though a weak one, will be preferred to the child with a strong but coarse voice. At this point it may be well to say that the controlling principle in dealing with the voices of children should be "voice-conservation." The natural, unforced tone of the average child voice, when the little singer is well and happy, is musical. All so-called training of the child voice should have for its main object the conservation of this natural beauty of voice when used in song. The child should be encouraged to keep ever in mind the motto, "sing softly and sweetly," whether on high or low pitches, and whether in solo or chorus performance.

Classes of children for training in music properly chosen for their use in singing for "pleasure" may admit members at six years of age, or even younger.

If the class or choir is to sing regularly in service or concert, it is well, in most cases, not to admit a boy or girl below nine years of age to full membership. A boy is usually of little service to a choir before he is ten years of age. Boys of eight and nine may be allowed to attend rehearsals to get the routine of choir work, and may perhaps occasionally sing at a service with the older boys, but they should not be expected to do the full service work, except in case of early physical development, until ten or eleven years of age. A girl who is comparatively mature at nine years may be admitted with boys of that age to a choir of boys and girls where there is careful training, and the choir is asked to do only an occasional service or concert, and then in only the most carefully chosen music, so that there will be no danger of "forcing" the voice because of too low or too high pitches, tone sustained too long, or because the music calls for too much "full-voice" singing.

If regular, stated service is required, the child singers should be put on salary and subjected to a system of fines, at the discretion of the Director, for non-attendance, tardiness or infraction of discipline. Such imposition of fines should, however, be done according to a system, impartially administered, the child having been told, upon joining the choir, exactly what are the requirements. No one is quicker than a child to sense and resent partiality or injustice in the administration of an organization, and no one more ready to render obedience and give respect when assured by experience that rules are made to be obeyed, and that the Director is fair and just in his conduct of the affairs of the choir.

Children are sensitive as to dress, and for this reason children's choirs should be "vested." Children's classes should at least be required to remove their hats at rehearsals, as well as at concerts.

The problem of the children's choir or class is to arouse and sustain interest. Special rewards and honors for regularity of attendance and punctuality have been tried with success, varying according to circumstances. The child will be present at each rehearsal (provided the co-operation of the parent has first been secured) if he or she is really interested in the work. The keeping up of the child's interest is the Director's business. Frequent public appearances are helpful. Children like to sing for the joy it brings them, and they also like to have their relatives and friends hear them sing. The greatest influence in this connection, however, is the skill of the teacher in the work of the rehearsal room. Strict but kindly discipline is also a factor. Rehearsals should begin, be carried on and closed in an orderly manner. This increases respect for the organization, and helps to retain interest.

The average age of the Children's Choir, or Class, will, so far as the higher age-limit is concerned, be bounded in the case of the boys by the period of the "change" of voice. In some

cases this is noticed at thirteen; sometimes not till over sixteen; usually around fourteen years of age. This fact in the life of the boy's voice makes it necessary for the Director to be constantly on the watch for signs of the change in the voices of his boys, so that he may reclassify the voice or otherwise manage it, so that it may not be injured, and the quality of the choir work suffer. The girls will usually want to withdraw from the children's choir as soon as they have the feeling that they are getting "too big to sing with children."

Use of a Church Choir of Children.—The Children's Choir can best be used to supplement the singing of the adult choir, either regularly or upon occasion, thus giving variety and fuller expression to the musical part of the service, and making a use of the child material in the congregation and community which re-acts favorably upon the children and upon the lives of the adult portion of the church and community as well.

For a long time and in many places expert vocal teachers have known that the singing as conducted in the public schools has resulted in such harm to the voices of the children as to discourage many of them from attempting to sing in later life. In the case of some students who, on leaving school, took up the study of singing, it has been difficult to get them back upon that natural basis of singing which is essential ere the real work of adult voice-development and training for artistic singing can be entered upon. To-day, in some public schools, the teaching of sight singing and chorus singing is carried on with careful regard to the proper use of the voice, and children from such schools may be expected to come to the vocal teacher in condition to proceed at once with their more advanced studies. In other schools the study of reading by note is stressed and little attention paid to the kind of tone used in the doing of the sight-singing and choral work. In certain instances where part-singing is indulged in, it would seem that not tone-quality but the holding of the part securely is the chief end in view.

Many good voices will certainly be saved to grace our choirs, concert halls and congregations when the children's choir, under expert training, is a part of the equipment for service of a majority of the churches of our land.

If it be objected that a children's choir is likely to detract from the dignity and decorum of the church service, the reply is that this is a question of the type of Director engaged.

The Children's Choir, where there is a chorus choir in the church, can be made to furnish the best of material, on graduation, for the adult choir. In the case of especially good voices, graduates from a children's choir have been ready for solo work in the church or quartet choir.

The Training of the Children's Class or Choir.—With regard to little children, called "infants," meaning those under seven years of age, their singing should be restricted to the octave between E and E′ (possibly Eb′ for the highest pitch in some cases, according to the judgment of the teacher), and they should be forbidden to sing except with light, soft voice. The exceptional voice of this division may go to F′ or even G′ and down to "Middle C." Such will not be expected to sing with any power upon the lower pitches; they will really belong to the class called "Juniors," aged seven to ten, with a working compass of from "Middle C" to E′. James Bates, whose ideas on the training of children's voices are admirable, says: "The average compass of the mezzo-soprano and baritone voices is best suited to children, namely from C to G′. (Voice Culture for Children.)

"Head voice," according to the teaching of the old Italian Masters, is a "quality," fluty, velvety, musical, capable of expressing feeling, blendable. Accompanying its production, particularly in the case of adults, there is a more or less definite "sensation" as of a fluttering, or vibration, in the upper back head, following the curve of the skull as the pitch rises, semitone by semi-tone. This "Head-voice" quality can be carried

down to quite low pitches in the woman's voice, but the tone is comparatively weak on the lower notes. It is this "Head voice" quality which the trainer of children's voices must work for, and bring down to their lowest notes. He must lead them to such a natural, unforced use of their voices as will enable the "Head-voice" quality to show itself. This it will do, with the great majority of children, girls and boys, when they try to sing softly and sweetly in the upper part of their compass, with the feeling that singing is the expression of happiness.

It is this "Head voice" which certain trainers refer to when they speak of the THIN register.

First exercises for children in the development of the "Head voice" should proceed from a given pitch DOWNWARD; or, the "Head voice" may be gotten by leap from a soft, short tone to the fifth or octave above.

The important point is, that having found the "Head voice" on a comparatively high pitch, the children should be led to know its quality and to carry that quality downward through the whole compass.

The carrying of "Head voice" to the bottom of the compass assures mellow, expressive middle and low tones. Though the latter may not be strong, they will always be musical, expressive, blendable, and the singers will sing in tune.

Children's choirs should do much unison singing, and not at too low pitches. When two-part singing is entered upon, the singers should not be divided into trebles (sopranos) and altos, but considered as sopranos, and alternate upon the lower part. If there be a child voice which shows a natural tendency to greater breadth and lower pitch than the average, an exception may be made in his or her case, but the instructor should carefully watch and often re-examine such voices, for they may change quite suddenly in character.

The point is to avoid keeping sopranos who can read readily and "hold the part" upon a lower part merely because of

the facts just stated, and thus running the risk of their developing a so-called "chest" tone which is contrary to the nature of their voices, really a "throaty" tone of unmusical quality. This is bad for the individual singer and injurious to the tone quality of the whole body of singers, and tends to cause singing out of tune.

These remarks hold good with regard to the use of three-part music for children's choirs. Let it be dealt with, for the most part, as written for three equal voices, trebles, and the children allowed to sing each part in turn. If "Head voice" is used, no child can injure his voice by singing the upper part.

In the case of the "natural alto," whether boy or girl, there should also be training to develop "Head voice," and the singer taught to carry it to as low a pitch as possible. For "Head voice" IS loose, free throat. Without the normal, natural action of the vocal organs it will not sound. If children with naturally low voices are encouraged to carry the "quality" and "feeling" of "Head voice" to as low a pitch as possible, even should they on their lowest notes not succeed in producing "Head voice," the tone they do produce will be much better in quality than that which would be produced were they encouraged to use the so-called "chest" voice and carry it from their lowest available note upward.

There is no advantage in talking to young singers about "Register," whether called THICK, THIN and SMALL, or CHEST, MEDIUM and HEAD.

Chapter II.

*TEACHING BREATHING FOR SINGING TO JUNIOR AND SENIOR CHILDREN'S CHOIRS AND CLASSES

The first and most important lesson is to teach the children to stand with the weight upon the ball of either foot, heels

near together, the UPPER chest kept up, but without strain, the chin inward and very slightly dropped. This is "Singer's Position," which MUST BE RETAINED in all exercises.

Exercise 1.—Right hand on the upper chest to see that it neither rises nor falls. Left hand, palm inward, fingers upward, a few inches in front of the lips. Regard each finger-tip as a lighted candle, and blow out the candles, in succession, with a short, light puff of air, taking a quick breath after blowing out each light.

Ex. 2.—Same as Ex. 1, except that now the five candles are blown out without renewing the breath.

Object.—To compel a natural, unconscious action of the diaphragm and waist muscles in the taking and sending out of the breath without a rising or falling of the bony framework of the upper chest.

Ex. 3.—One hand in front, just under the breast-bone; the other hand at the back, just below the shoulder-blade, to observe the movement of the body inward and outward at said points. Inhale slowly through the nostrils until the hands have moved out about one-half an inch. Exhale slowly through the mouth, making a sustained, soft hissing sound, like that of steam from a locomotive valve, the body returning to a normal position. Keep the UPPER CHEST up without strain throughout.

Object.—To compel combined diaphragmatic and intercostal action when inhaling, and, as well, in the controlling of the outgoing breath.

Ex. 4.—Same as Ex 3, except that upon exhalation the jaw is allowed to drop, loosely, as though hanging by strings from the ears, the tongue to rest lightly against the lower front teeth, and an imaginary long-sustained AH is breathed out.

Object.—To compel control of the outgoing breath, while the vocal organs are in a free, non-rigid condition and in the normal adjustment for vowel emission.

Special Note.—In all work for "Breathing" see to it that the jaw and tongue are free from rigidity.

Ex. 5.—One hand on the upper chest to see that it neither rises nor falls. Make a series of short puffs through the nostrils, inhaling after each puff, with a very slight noise as if in imitation of the sound from a locomotive smokestack as the train starts and gradually gathers speed. Do this but for a moment or two at one practice.

Object.—To free and strengthen the diaphragm for its important work as a breathing muscle.

Ex. 6.—One hand on the upper chest, the other hand at the waist in front, just under the breast-bone, to observe the movement there. Inhale slowly through the nostrils with slight expansion at the waist. Suspend action for a moment. Drop the jaw loosely with the tongue well forward, and send out the breath without any noise, and as though endeavoring to "empty" all the breath as rapidly as possible through the throat, which seems to fall apart or "open" itself. Note the rapid falling in of the body under the hand at the waist line. This gives, at the neck, what is called the "Emptying" sensation—as though the breath was coming from the very lowest part of the wide open throat. Keep the UPPER CHEST UP throughout.

Object.—To drill the true breathing muscles, and bring to the student a realization of a genuine "open" throat.

Ex. 7.—Same as Ex. 6, except that now the outbreathing, with the incoming at the waist line, is suddenly arrested for a moment, and then resumed, again arrested and once more resumed.

Object.—To drill the breathing muscles in the work of retarding the exit of the breath, which is of primary importance for singing.

Ex. 8.—Closed hands, palms inward, on the upper chest, elbows down and backward. Throw the hands quickly sidewise, downward and backward, at the same time inhaling quietly

through the nostrils; bring the hands quickly to the first position (exhaling noiselessly through the well-opened mouth, tongue forward, jaw hanging loosely), at the same time endeavoring to RAISE very slightly the UPPER chest to meet the incoming hands.

Object.—To increase chest expansion and make more certain the holding up of the upper chest while singing.

Ex. 9.—Inhale (expanding one-half inch at the waist front and back); wait an instant, then retaining at the waist and back a slight feeling of expansion, sing lightly, with conversational weight of voice, quickly and distinctly, at an easy pitch.

1-2-3-4-5-6-soo (or sah)

once, suspend action (no singing, inhaling or exhaling) while counting mentally at the same rate as the singing

1-2-3

and at once, without hesitation, again sing in the same manner as before

1-2-3-4-5-6-soo (or sah)

count again mentally

1-2-3

while suspending action; then release suddenly the remainder of the singing breath. Do all on one inhalation, and keep the UPPER chest UP throughout. Change the pitch chromatically up and down, but sing only where the exercise goes easily.

Object.—To set up a habit of combined diaphragmatic and inter-costal (rib-muscle) control of the breath in the act of singing.

Note.—Any set of familiar syllables as preferred, for instance: La, la, la, etc., or Loo, loo, loo, etc., may be used in place of the figures in Ex. 9.

Chapter III.

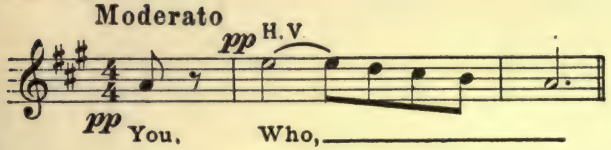
*VOICE TRAINING EXERCISES FOR CHILDREN'S CHOIRS AND CLASSES

Here are given a few fundamental voice-training exercises for Children's Choirs and Classes.

FUNDAMENTAL VOICE-TRAINING EXERCISES FOR CHILDREN

F. W. Wodell

Ex. No. 1



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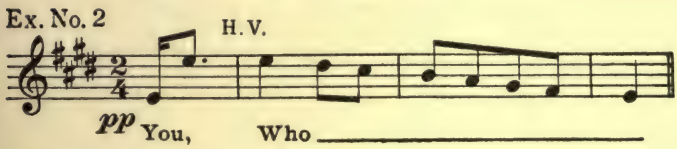

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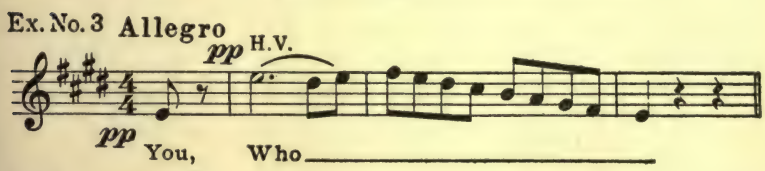

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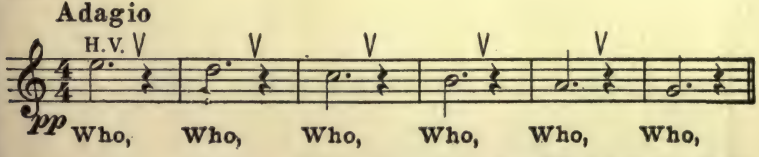

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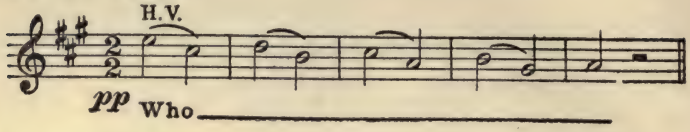
Ex. No. 5 **Adagio**



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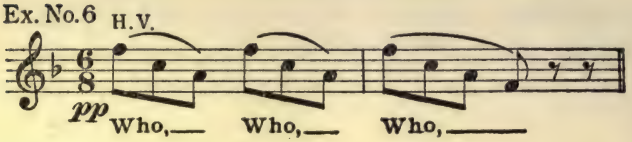
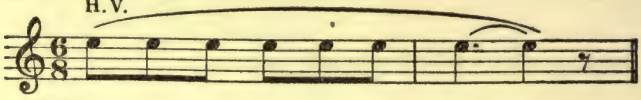
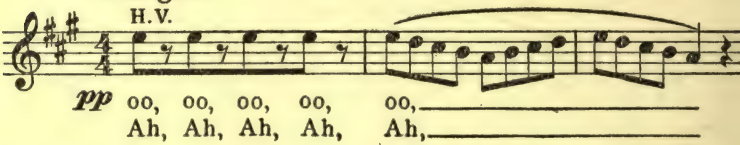


Ex. No. 7 **Allegro**



Ex. No. 8

Allegro



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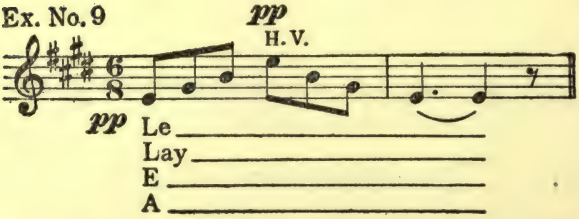
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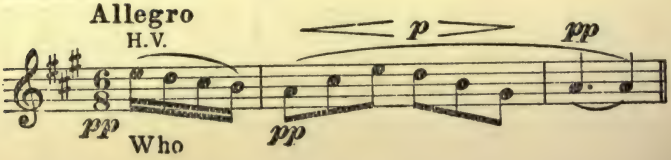
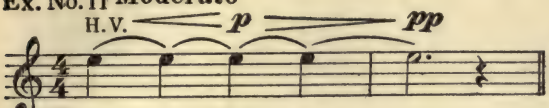
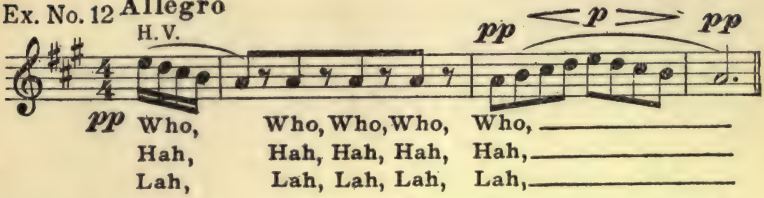
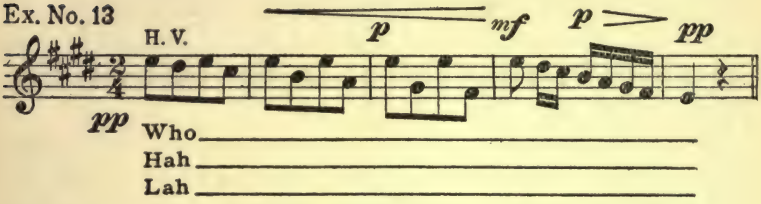

Ex. No. 11 **Moderato**



Ex. No. 12 **Allegro**



Ex. No. 13



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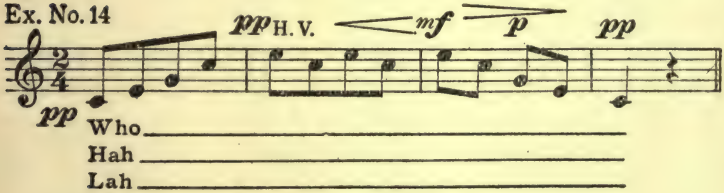

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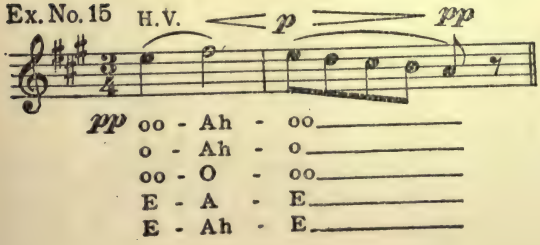

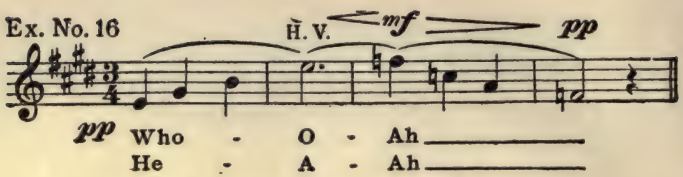

The chief object is to bring the children to an unconscious, skilful use of the breath for singing, and to know and use "Head voice." The "Breathing Exercises" already given will prepare for the attainment of the first item, and should be practiced daily and at each rehearsal in the order given.

With regard to securing a natural, unconscious production of "Head voice," essentials are: "Singer's Position; a smiling, happy child; the feeling on the part of the child that singing is a pleasure, is play, not a task; every exercise to be the expression of something normal to the happy, interested child; absence of rigidity throughout the body.

An important and helpful device is the use of wide skips, as the fifth and octave, taken from below, as already suggested, followed by DOWNWARD singing, for first study, rather than singing scale passages from a given pitch UPWARD.

With some the use of oo as in "food," if done with free, forward tongue, favors the production of "Head voice." Certain well-known choir masters favor this vowel for choir-training. It must be used under skilful direction or the tongue will be drawn back and the throat stiffened. Too much singing of oo gives a sombre color to the voice on all vowels and throughout the range. Other choir-trainers favor Aw as in "law" for fundamental work and the securing of "Head voice." Here again exaggeration must be avoided and the danger of a "hollow" tone guarded against.

Many successful voice-trainers favor the use, for fundamental voice-training, of the Italian Ah. This vowel properly shades toward the rich depth of color of Aw in "law,"

rather than toward the A in "at," as too many Americans pronounce it.

With the breath under control, the head slightly dropped, chin inward, the jaw hanging (floating) loosely, and a smile in the eyes, the use of a quick L, with motionless jaw, preceding the vowel, whichever it may be, assists in the production of "Head voice."

With the breath under control, the head slightly dropped, chin inward, floating jaw, and a smile in the eyes, the use of a very soft, short H (aspirate), preceding the vowel, one that can scarcely be felt by the singer, much less heard by the listener, with the thought that the sound is guided toward the top of the head at the back (following the curve of the skull as the pitch rises), assists in the production of "Head voice."

It is useful to instruct the children to will a feeling, at the instant of beginning to sing, as if they were "drinking in" a wide stream of tone—"inhaling" the sound—and to keep this feeling throughout the singing. Care must be taken that the tongue is not pulled backward. Its tip must rest lightly against the lower front teeth upon ALL vowels. The thought of "drinking in" assists in securing unconscious breath control, a more open sound-tube, and a comparatively lower and better supported position of the larynx, all of which are favorable to ease of tone production, particularly upon high pitches, and to a firm, clear delivery of florid passages.

Always, on beginning to sing, let the child will to "get a little taller"; to feel that he is gently, gradually, slightly lifting the top of his chest and his body generally the merest trifle up out of his hips, and also "getting a little bit wider" between front and back at a point just under the breast-bone and beneath the shoulder-blades. Let him will to feel thus throughout his singing—a trifle more strongly when singing upward than when singing downward. There must be no lifting of the shoulders

apart from the general upward movement of the trunk of the body.

In all work for "Head voice," at first there must be no trying for "power" of tone. The motto must be "Sing softly and sweetly."

Having secured a "Head tone" on the upper note, the singer must be encouraged to listen to and remember its quality, and also to recognize the spaciousness, emptiness, sensation of freedom in the back of the mouth and throat, and, as well, the fluttering or vibration up under the top of the head at the back, which in most cases characterizes "Head voice." The recognition of the vibratory flutter in the head need not, however, be insisted upon. The recognition of the "Head voice" quality and accompanying throat freedom must be developed. Then the will must be exerted to retain this peculiar and beautiful quality on all the notes of the voice. Everything possible must be done by the teacher to arouse in the pupil an intense desire for this lovely "Head voice" quality and throat freedom.

The Y preceding a vowel is used to assist in securing a well-opened mouth, the jaw being thrown flexibly downward and the tongue allowed to follow it.

The judgment of the Instructor must be used to decide how low or high an exercise may with advantage be carried. The chief points to be borne in mind are: Young voices must not be asked to sing too low, certainly not to sing with power upon their lower tones. They must not be asked or allowed to sing upon any pitch, high or low, upon which they cannot produce a tone with comfort to themselves and with a musical quality.

Transpose the exercises, down or up, by semi-tones. It is not well, for a time, at least, to ask children to sing higher than F′, or at most G′, or lower than Middle D or C.

The "Head voice" can usually, in first study, be most easily found on the HIGHER tones of the voice. If it does not come

after repeated trials on the Eb′ or E′, try F′. Francesco Lamperti declares that E′ must always, in the woman's voice, be in the "Head."

On OO and O avoid pinching the lips. They should be left free, with the upper lip lifted slightly up and away from the upper teeth, as though smiling a little. See that there is no drawing back of the tongue.

Approach the study of A (fate) and E (feet) through the normal, deep rich Ah, and endeavor, while singing the A and E, to keep as much of the FEELING of Ah in the back mouth and throat as possible.

The first vowel used may be either OO or AH, preceded by H or L. If OO, the other vowels may follow in this order: O, AW, AH, A, E. If AH, then in this order: AW, O, OO; AH, A, E. The vowels may also be used in the order given without a preliminary H or L, as the judgment of the Instructor may dictate. The use of H and L preceding the vowel is a device for first study, leading to a clean-cut, correct start on the vowel, without click or breathiness.

Observe closely the marks for variation of power.

In the case of a crescendo: Let the jaw fall slightly of its own weight, at the same time willing a slight increase of the feeling of lifting the upper chest and body out of the hips and the waist under breast-bone and shoulder-blade outward. In the case of a decrescendo: Allow the mouth to close slightly with a gradually increasing width of smile and continue to "DRINK IN" the tone, decreasing very little the strength of the feeling of lifting up the top of the chest and outward the waist front and back.

In later study call attention to a sensation of vibratory flutter ON THE VOWEL in the upper front mouth, which localizes and intensifies in front as the strength of tone increases on one pitch or the pitch lowers, and spreads laterally in mouth and face and weakens as the strength of tone decreases

on one pitch or the pitch rises. The VOWEL is always to be thought of as formed IN THE UPPER FRONT MOUTH. "Head voice" may be considered as a "reflection" or "echo" in the upper back head of the vowel sound in the mouth. When "Head voice" is used, the vibratory flutter of the vowel in the upper front mouth will be comparatively weak.

Sing the exercises in one breath, unless otherwise indicated.

There must be no movement of the jaw between the first and second syllables of Exercises Nos. 1, 2, 3, 6 and 8; nor between the syllables of Exercises Nos. 7, 11 (second line), 12, and 15 (fourth and fifth lines). On Exercise No. 9 allow the jaw to fall slightly as the pitch rises; reverse descending. See that the tongue follows the teeth closely. On Exercises Nos. 6 and 13 lift the chest a very little steadily throughout, except that on the last full measure of No. 13 the feeling of lifting is not to be so strong as previously. On Exercises Nos. 8, 11, 12, 15 and 16, emphasize the thought of "DRINKING IN" while singing. On ascending passages, whether skips, scales or arpeggios, emphasize the slight expansion under the shoulder-blades and make sure of the trifling lifting of the top of the chest and trunk generally out of the hips.

General Observations.—In training choirs of quite young children it will sometimes be found that among them is one who sings at an abnormally low pitch. Such a child is not always a "monotone." The cure is to have him listen to children who sing at the correct pitch and imitate them.

A young child is sometimes said to lack "ear" for music when the cause of his inability to correctly imitate a tune sung or played is not a defect of "ear," but a lack of control of the vocal instrument. Imitation, after much listening, will help in such cases. But there may well be instruction under the guise of "play" which will bring the little singer to a normal condition with regard to absence of rigidity and to an unconscious control of the breath in singing.

F. C. Brewer, of the St. James (London) School for Boys, lecturing before a Teachers' Conference upon School Singing (*Musical Herald*), said that in his opinion in training children "scales must be practiced softly and DOWNWARD, producing tone that is relatively weaker but more beautiful. Part-singing should be indulged in freely. If the three-part selections are well-chosen, and soft singing is the rule, no damage to the boy's voice through singing the lowest part can occur. The parts may be inter-changed."

Miss L. Whibley, a successful specialist in the instruction of children in singing (*Musical Herald*), starts with "infants" from 3½ years of age. These are "listeners." At 4½ and up to 5½ years the children begin with songs and ditties which they can enjoy and mostly "dramatize"—songs and singing games. The voice-culture is given to children from 5½ years of age upward. The "Head voice" is used exclusively, starting at the top of the scale of Eb major with OO; Ah with the same quality of voice comes later.

Charles Santley, a celebrated baritone, trained in the Old Italian School of singing, says: "Make your choir boys sing Ah, A, E, O, OO as holding notes, but especially include all the vowels in one long note, and they are on the rails for progress—that is, if they have any brains."

Dr. R. R. Terry, Westminster Cathedral, London, says: "When the boys are taught to produce their tone properly, the more they sing the better it is for their health. Properly trained boys can sing all day without fatigue."

Chapter IV.

THE CHOIR OF BOYS AND MEN.

The question as to the relative number of boys and men in a choir must be settled according to the circumstances of each case. Troutbeck ("Church Choir Training," H. W. Gray Co.) says: "There should be at least as many effective boy or girl trebles as there are voices of the other parts collectively, and under some circumstances even twice as many will not destroy the balance." When the choir is complete, he gives the following proportions:

6 trebles, 2 altos, 2 tenors, 2 basses, 12 in all.
14 trebles, 4 altos, 4 tenors, 6 basses, 28 in all.
20 trebles, 6 altos, 6 tenors, 8 basses, 40 in all.

The "balance" of a choir will depend not so much upon the number as upon the strength of voice of boys and men. The size of the auditorium, the character of the organ tone, have also a relation to the number of voices necessary to make an effective choir. Only practical test can determine this question.

Mr. James E. Bagley, of Boston, remarked shrewdly: "Listen to one of the large Episcopal choirs as they pass you in the processional, and you will find that about six of the oldest treble boys are doing practically all the singing—giving the choir tone what body it has in the treble." He is of opinion that to secure an effective group of choir boys it is not always necessary to establish a "preparatory choir" of boys. In places where, for practical reasons, it is not possible to have such a choir, good results can be obtained by bringing young lads into the choir rehearsals as "probationers," thus giving them training and routine. Occasionally they may be used in the

service, and finally entered as regular members of the choir on full pay.

Referring to cathedral choirs, Troutbeck remarks: "It is usual to admit to the choir a few probationers over and above the number of boys required for the daily services. With the help of these probationers, a rota of attendance at service may be made, so as to give each boy one absence each week. It is a good plan to give all the boys collectively a weekly holiday, the music for the services on that day being arranged for men's voices only. An annual vacation for every member of the choir is, of course, an absolute necessity."

In this country there are, as yet, comparatively few choirs of the "Cathedral" type, with choir-schools and daily services and rehearsals. The larger choirs of boys and men are carried on according to varying plans, but the idea of frequent vacations and "treats" for the boys has often been made a feature to the benefit of the choir.

The "alto" question is a source of difficulty in the case of choirs of boys and men. In England the "male alto" (often a bass or baritone using a type of "falsetto") has been used more or less. This voice is not much in favor in this country. The choir-master must often look to his boys for altos. The boy who sings alto should not be allowed to use the coarse so-called "chest" voice on his lower pitches. If this is done he will coarsen the tone of the choir and spoil his voice, which will have a short life. The question of power in the alto division must be aided, so far as possible, by multiplication of singers, rather than by allowing the pushing of the voice into heavy, coarse tones.

The skilful choir-master will carefully watch his trebles, and when one of them shows that his voice is naturally droping a little and acquiring added breadth, he can use him on the alto part. He will do well to let this same boy return to the treble part frequently, as he will then have a full-voiced treble for

solo or ensemble work, and the boy will be assisted to keep his voice in good condition. All this is predicated upon the requirement that the boy is never allowed to sing with the coarse "chest" tone before referred to, and is not permitted, at any time, to sing higher or lower than he can do so with comfort to himself and a good quality of tone.

Let no choir trainer overlook the importance of the "willing" of a good tone quality by each member. To assist in this, pattern tones of good quality should be given by the trainer, or taken from members of the choir.

The exercises given herein for voice-training are suitable for the use of both boy and girl choristers.

The following inquiry was sent to several prominent School Music Supervisors and Choir-masters:

"CONSIDERING THE PRESENT AND FUTURE WELFARE OF THE BOY'S VOICE—

"Q. 1—Should the boy sing in choir or chorus during the period of the 'break' or 'change' in his voice?

"Q. 2—Should the boy, during said period, be given any 'voice-training' work, either individually or in class?"

A successful cathedral choir-master writes:

"In answer to your questions No. 1 and No. 2,

"As a rule, No.

"But in my experience I have had several notable exceptions where boys with good alto voices have continued to sing and developed in time into good counter-tenors."

Samuel W. Cole, Director of Music, Brookline (Mass.) Public Schools, writes:

"Query 1.—If there is a break, I answer, No. If the voice gradually goes lower, and does not rebel against a normal use of it, I answer, Yes. This latter condition describes the vast majority of boys. I have been unable to discover that any harm has been done to any of them if they are not required to sing alone, but only in classes. At this age the average boy

can be implicitly relied upon to protect himself against any form of activity which causes him inconvenience. Query 2.—The boy during this period should NOT be given voice-training work EXCEPT IN CLASSES, and even then with the utmost care."

William J. Short, Supervisor of Music, Public Schools, Northampton, Mass., writes:

"Query 1.—Yes. I see no harm if under careful supervision.

"Query 2.—Yes, train from the top down—boy to sing alone or in class—softly—easily."

Edwin N. C. Barnes, Supervisor of Music, Public Schools, Editor Eastern School *Music Herald,* says:

"Personally, I do not allow my boys to sing during the period of 'change.' I tried the plan of having boys sing softly. I came to have very decided doubts as to the gain to the boy or to the chorus, and then boys, as a rule, do not remember the injunction when it is given. I feel my boys 'come back' stronger for the complete rest. For a supervisor who had not been in the schools of his city long, there might be some trouble in getting the boys 'going' again, but I have not had to consider that angle, as almost to a boy my laddies like to sing."

Chapter V.

THE HIGH SCHOOL CHOIR.

At the period of "change of voice" there is, in the case of the girl, usually no very marked, sudden development in power or alteration of timbre. A certain maturity of quality sometimes makes itself known at a comparatively early age. As a rule, the change of voice from that of the child to that of the young woman is very gradual.

The true contralto is a rare voice. It is sometimes exhibited by a comparatively young girl, but this is the exception. The coarse, so-called "chest" tone exhibited by some young ladies in high schools is not to be confounded with the natural contralto, which is not only low in pitch, but also comparatively deep and rich in quality. Such voices need to be watched and warned against forcing, particularly in ascending passages. Let them be satisfied with less power on the lower- and upper-middle pitches than upon their naturally powerful lower notes. These voices can also be helped through the bringing of the "Head voice" down from the upper pitches through the middle range.

Young women who have sung in choirs, with untrained voices, have sometimes exhibited a compass of from G′ to "low" G, two octaves, but these voices showed on the notes from Middle C downward nothing of the contralto timbre. Their low-pitched tones, compared with those of the real contralto, were as those of a light baritone singing a "Low G" when compared with those of a genuine "second" bass, singing at the same pitch. They were really young voices which had not yet "found" themselves. It would be doing a wrong to such voices to place them in the chorus to sing alto merely because they could reach the "low" G. There would be danger that, under the stimulus of chorus singing, and the natural tendency to imitate the stronger voices around them, they would force the lower tones.

Some have noticed in young contralto voices a high part which is described as a "spurious small register," and which gradually disappears as the voice settles. Suppose one of these voices to be erroneously classed as a soprano, would not the result be disastrous to that voice? If the young singer were taught to use "Head voice" and to sing "on the breath," no harm could come to the voice.

Boys, at a certain stage of their lives as singers, begin to

show more breadth upon the lower tones. These can be used as altos in mixed choirs as well as in choirs of boys and men.

The high school chorus master, in order to do justice to his pupils, and secure the best tonal results, must understand the singing voice. He must give his forces frequent individual tests, and alter their classification and placing in the chorus divisions accordingly. Especially must he do this with his boys and young men.

When a boy is in that condition popularly known as "talking turkey"—at one moment with the remains of his old "boy" voice, and the next with the new and much lower "man" voice, quite without a desire to have it so—he can be of little use to his chorus.

Every boy voice, at the period of change, is a law unto itself, and scarcely any two behave exactly alike. It is therefore important that the examination of boys' and young men's voices should be made an individual matter.

For his tenor in mixed chorus singing the high school leader may have the help of genuine "boy tenors," if there be any such at his command, or of the low voices of girls, singing as "alto-tenors." But if he wishes to do justice to the composer's intentions, he will add to his school forces when attempting oratorio or other important mixed voice choral works, some adult altos, tenors and genuine "low" basses. It is not possible, by increasing the number of boy or girl altos or tenors to give the effect intended by the composer of music for adult mixed choirs. Nor will a multiplication of baritones make up for the lack of genuine low basses. Justice to the composer and as well to the young singers requires the addition of some adult voices.

With the exceptions which prove the rule, a boy may, with advantage, sing through the period of voice change. Everything, of course, depends upon how and what he sings. He should have personal and expert guidance. As the period of

the "changing" of the voice arrives, he may sometimes sing alto for a time, if he is carefully instructed to avoid even the suspicion of "forcing" his tone. As his vocal "diapason" lowers yet more, he will naturally sing tenor, and if it continues to fall he will sing as a baritone or bass. In all chorus singing by the "changing voice" the dominating thought should be to see to it that no boy sings out of his "class." There is as much danger to the new voice in singing too low as in singing too high. Any attempt to force "power" of tone must be carefully guarded against. It must not be taken for granted that because a boy with his "new" voice can sing "baritone" that his voice is really a baritone. It may be a tenor "in the making," and for this reason young male voices, as already intimated, while in the period of change, and before they are "settled," need frequent examination and re-classification. The "settling" of some voices is accomplished almost in a day, or in a few weeks. In other cases it takes three years and even longer.

The high school boy should be given an opportunity to make the best of his voice. To do this, let him have individual instruction in singing, if possible, and at least skilful class teaching. From the time his voice first shows signs of lowering, the general principle upon which training should be conducted is as follows: Use the remnant of the boy-treble voice, with its free throat and velvety quality, as a model for the sensation and quality which the singer should keep in mind when using his voice. To this end let him always sing softly, during the first part of the period of change, using DOWNWARD scale passages and arpeggios from a note which he can still produce in the free treble voice, and carry the sensation and quality of that tone DOWNWARD AS FAR AS POSSIBLE. The vowel OO (food) and the deep Ah are good for first study. By insisting that the sensation and velvety quality of the old free treble tone shall be retained while singing well

down into the territory of the new (controlling breath and singing softly enough to ensure this), gradually the new voice will appear with a like freedom of throat and musical quality. Obviously the student must be instructed to sing in similar fashion in his chorus work, or not to sing at all until he has developed a degree of command of his new voice on this basis. Later, with more skill in control of breath pressures, and through the use of preliminary consonants, such as M and N for "facial" resonance, and Z and Th (thou) for "mouth" resonance, he will be able to sing a virile, ringing tone without losing the freedom of the throat or the sweetness of his voice. Such do not feel that they have to "push" up the voice to its higher pitches.

This procedure, if generally adopted in school work, would result in the saving to the profession of many tenor voices now lost through lack of proper instruction at the period of the changing of the voice. The unfortunate lads, when left to shift for themselves, usually gravitate to the lowest part—the bass—and too often, with their new and still "changing" voices, endeavor to make enough noise to balance the other parts. Others strain in a throaty manner to sing what is by courtesy called "tenor." Later, if any of them fall into the hands of a professional teacher of singing, there is a lot of work to be done to restore them to the normal way of thinking and doing with regard to the use of their voices in song.

Chapter VI.

THE COMMUNITY CHORUS.

The Community Chorus is a group of persons, young and old, of both sexes, brought together, without examination as to voice or ability to read by note, for the purpose of giving expression to individual feeling in song, and "doing a thing at the same time with the other fellow."

Successful leaders in the organization and conducting of community choruses stress the "social" side of the work. Peter W. Dykema, of the University of Wisconsin, a leader in this type of undertaking, says: "Community music is socialized music. It is music for the sake of the people, rather than music for the mere sake of music. Through community singing the people are made to express themselves." Another leader says: "Community singing is essentially a social manifestation. It is not directly concerned with artistic production. It is an opportunity for the people of this country to assemble in groups and express themselves in a new way. Community singing (leaving aside artistic considerations altogether) is valuable, because it has favorable physical reactions—it lessens fatigue; mental reactions—it is good fun; spiritual reactions—it welds people together. It can be made an effective agency in building up the spirit of true Americanism."

The success of any community chorus is nine-tenths a matter of leadership. The organizer and conductor of a community chorus need not necessarily be an expert musician. But he must be an enthusiastic lover of singing, and as well of his fellowmen. He must burn with a desire to have everybody with whom he comes into contact enjoy group singing as much as he does.

Organization.—Advertise widely. Make it plain that everybody, whether or not experienced in choir or chorus singing, is welcome. Indeed, make it plainer still that the very people who have "never sung in their lives" and "don't know one tune from another," or "have no voice for singing," are just the people most wanted to come to meet their fellow "non-singers" and "talk off the words" of the songs with the rest, if they feel that they cannot sing them. Make it evident that the community chorus is no "classical" musical organization, but that it is "the people's own" opportunity to get acquainted, and have a good sing together, instead of being "sung at" by soloists or a specially chosen and trained group of vocalists. Those who "do not know one note from another" should be especially invited, and made to understand that a knowledge of musical notation is absolutely unnecessary—the singing is to be done "by ear" from slips containing the words, or from the words as thrown upon a stereopticon sheet, and that a leader, and, when possible, players will be present to teach the tune and help in singing it.

The co-operation of the churches, the social organizations, bodies of local business men, people interested in "neighborhood uplift," should be secured. If gone about in a tactful, yet enthusiastic way, this can usually be accomplished. If there is a particular and special object, such as a patriotic occasion, for the calling together of the people for group singing, so much the better. If not, "make" an "object"—the singing of Christmas carols and other seasonable music; Memorial Day exercises; celebration of times of historical importance to country, state or town; neighborhood sociability; "Americanization" projects, and so on.

The Community Chorus Leader.—The leader of a community chorus must have an abundance of enthusiasm, magnetism, courage; of ability to face and overcome an unfavorable situation—to win a partly hostile or an indifferent group. By the

exercise of "loveableness"—being "just folks" with the crowd, of tact, sheer grit—he must get the people "with him."

From a musical standpoint he must have a strong sense of rhythm and be able to beat time in such a way that no one can fail to understand what he wants. It makes no difference whether he uses a baton or his hands and arms. He can sway around, jump into the air, rush from side to side of the platform, "slam" an imaginary punching bag—all these things are done. The one point of importance is that he shall make his group feel what he wants in the way of starting, stopping, singing fast or slow, loudly or softly. He can use his own voice much or little. The most successful leader is he who gets other people to sing.

All the devices of the song leaders who have accompanied successful evangelists are used by the community chorus director. First the ladies may sing; then the gentlemen. Now the people on this side of the room; now those on the other side. Let the galleries sing the first part of the song, and the whole body come in on the chorus. Let the ladies have the air and the men the refrain. Now the galleries may have the first line and the body of the hall the second, and so on throughout. Now let this side of the hall sing "Keep the Home Fires Burning," and at the same time the other side of the hall sing "There's a Long, Long Trail." And so on. Anything within reason to keep up the interest and the enthusiasm.

The leader must have a thorough understanding with his accompanist, so that the instrumentalist will be with him every moment, ready to start, stop, repeat, "boom" things with his instrument when the response from the singers is weak, to give a strong "lead" when needed to get the crowd "going."

The "regular" method of time-beating for the chorus leader is set forth, with diagrams, in this work, pages 53 to 64. The community chorus leader would do well to practice timebeating according thereto, so that he may have a solid ground-

work of knowledge and skill in case he is called upon to handle a chorus and orchestra.

The orchestra player asks from a conductor that he indicate the beats clearly. He has no love for the conductor who is at all uncertain as to his down beat, or for the leader who, instead of passing clearly from the first to the second, the second to the third, and the third to the fourth beat, keeps his baton constantly on the move through the air, describing a series of more or less indefinite up and down, side-wise or circular movements.

When of necessity a beat is divided, the chorus singer, and the orchestral player in particular, needs to know *which* of the two, three or more beats in the measure is being divided at a particular moment, that he may be able to "come in" correctly after a "rest."

The surest way in which to become a satisfactory "time-beater" is to begin by making a distinct "point of rest" at the end of each beat-movement, and to go without hesitation directly from one "rest-point" to another. There can then be no mistaking the beat it is desired to indicate with the baton.

When the chorus leader has practiced this sort of "time-beating" for a considerable period, he will find himself, if at all gifted for leading, making certain minor modifications of the movements of the baton which skilled conductors employ to indicate changes in pace, accentuation, force, style in delivery.

Wide, vigorous strokes of the baton indicate strong, vigorous attack and delivery by players and singers. As the force is reduced, the strokes of the baton become shorter and less vigorous. A gradual crescendo may be called for by gradually increasing the distance for each stroke, or, where the nature of the music permits a temporary suspension of "time-beating," by a long-drawn movement of the outstretched hands from the center outward, as though pulling out a gradual increase of

the tonal force. The left hand is often used to outline the figure or phrase allotted to a special division of the chorus or a particular orchestral instrument; to indicate entrances; releases of phrases; "suppressions" of wrong entrances or of an obstreporous singer or player; while the right hand is busy with the "time-beating." In a slow or moderato movement in music of a light, delicate, or graceful type, in 6-8, 9-8, or 12-8, as, for instance, "With Verdure Clad" (Creation), "He Shall Feed His Flock," and "How Beautiful Are the Feet" (Messiah), where each beat must be indicated, a simple movement of the baton-hand from the wrist is sufficient, except where special dynamic effects are wanted. Some of the most effective conductors have been among the quietest in their movements. An excess of bodily movement in conducting is wasteful of energy, and ofttimes is a sign that the leader is lacking in that subtle, intangible but very real "something" commonly called "magnetism"—the characteristic quality of the born conductor.

Often in slow movements, it is necessary to "divide" the beat in order to keep chorus, or soloist and orchestra together. "He Was Despised" and "Behold the Lamb of God" (Messiah) are cases in point. Until he has become experienced in this sort of "time-beating," the conductor should mark well the primary part of each "divided" beat. He must in all cases study carefully the rhythmic construction of the music; he will then gradually cease to be a mere "time-beater," and become an interpreter, indicating clearly the structure of the composition.

Orchestral players, unlike modern choralists, have no more than their own "part" (possibly with an occasional "cue" marked therein) before them. They therefore need accurate guidance from the conductor as to when to begin to play. For this reason, the conductor must be careful, when he wishes the player to begin, to give him due notice, by motion of the baton, the

left hand, a nod of the head, or a glance of the eye. It is well to look toward a division of the chorus, or a player, just before an "entrance," particularly after a "rest," to see whether the performer is alert and watching for his "cue." When this is habitually done, it tends to keep the forces up to the mark, and ensures better "attack." Where the performers are inexperienced, and are to begin a movement on any other than the down beat, it is best to "beat out" the pulses in the measure preceding the beat upon which they are to begin. Experienced orchestral players will sometimes object to this, but it is always the "safe" thing to do when dealing with amateurs.

The community chorus leader may count aloud the preparatory beats, or he may say, "Now we're ready, SING." In one way or another, as best meets the case, he should give the singers the necessary notice, by word or gesture, so that they may sense the pace and measure and know when to begin to sing.

The conductor must be as careful to indicate the cutting off of a tone as he is to make plain the moment for "attack." If one part of the forces is to cease while another is to continue singing, the "cut-off" may be indicated by a quick gesture of the left hand, while the right continues to beat the time.

The conducting of a recitative in choral works given with orchestra is a difficult matter for the amateur leader. He must remember that the orchestra player has but a single part before him, and has to depend upon the conductor for guidance at every moment. Where there are several bars rest for the orchestra, the conductor must indicate at least the first beat of every bar for the sake of the players. He should resume the indication of each beat in the bar whenever needed as a guide to the players regarding the tempo or moment of "entrance." In "accompanied" recitative the conductor must be on guard at all times, watching for any liberties with the tempo taken by the singer, and "holding" the players until the proper

moment, so as to avoid conflict with the delivery of the voice-part.

Chapter VII.

COMPETITION AND OTHER FESTIVALS.

Notwithstanding adverse criticism, the British continue their "Competition Festivals," at which bodies of children and adults sing for honors and prizes. From this fact it may be inferred that with all the possible weaknesses of such enterprises, including the catering, in some cases, to a commercial more than to an artistic spirit, and the arousing of jealousy and resentment rather than friendliness and happiness, because of the verdict of the adjudicators, on the whole the Competition Festival has been advantageous to the singers and to the art of music. Under good management, with the musical development of the participants rather than the mere winning of prizes as the chief object, and this steadily to the fore, the Competition Festival could be made of value in this country, especially in arousing public interest in the music work in the public schools, and in stimulating choral singing.

In the United States choral singing needs all the stimulus that can be found for it. "Community" singing is a step in this direction, but should, as soon and as far as possible, be supplemented by the organization of classes and choruses for the study of music as music. Instruction in note reading and voice culture should be provided as part of the means for the true musical development of the community. At present there are in many towns and cities of this country at least two groups which need this. One is the considerable number of adults who have not had training in childhood in "music," such as is now afforded by some of our public schools. The other is the too large class of young people, particularly boys who, though

having had "music" in school until graduation, have since forgotten most of that which they had acquired in the school music course, and have failed to ally themselves with any organization providing means for further cultivation of love for and skill in singing good vocal music. These are the young Americans who, when they sing in groups, usually shout out some trashy ditty of the blue and yellow covered variety. This is not intended as an indictment of the public school music system. Nevertheless, one can scarcely avoid wondering why it is, if that system does so present its subject as to make "music-lovers" of the pupils, so many pupils, on leaving school, either drop their music altogether or gravitate to the wishy-washy stuff turned out by professional hacks. There is, therefore, in this country a real need for the extension of the use of good vocal music, and particularly of opportunities for young people to learn how to sing together with certainty as to pitch and rhythm, with good tone quality, and with the exercise of fancy, imagination and taste in interpretation. Here the choir leader, choral conductor and Music Supervisor may find a fruitful field for the exercise of their powers of organization, management and training, to the marked benefit of the communities wherein they labor.

The musical development of this country depends more upon the type and amount of music instruction and training given in the public schools and through children's and adult choirs and choruses than upon any other factor. Hence, the recommendation herein for the formation of choirs of children, as well as of adults, and for the proper use of the "Competition" Festival. The late Dr. W. G. McNaught, who had earned distinction as an instructor, and as an adjudicator at Competition Festivals in Britain, wrote as follows: "The musical festivals of the educational and competitive type . . . are a healthy, important and pregnant factor in popular musical progress. They provide teachers, conductors, choralists and others interested

with object-lessons and ideals of execution not otherwise readily obtainable. They are a great school of music for the people, and especially for choral conductors and choralists. . . . In many places competitions have created quite a school of scientific training where no ideas of such a science previously existed. One of the most valuable results of the movement is that hundreds of choral societies have been given a motive for the practice of beautiful old and new unaccompanied music, in which form many gifted composers have embodied some of their choicest thoughts."

Another type of Musical Festival, with the competition feature minimized, is that in which each school or chorus rehearses separately the same music, then rehearses by districts, and finally the best prepared groups are chosen to make up the "Festival Chorus." The *School Music Review,* H. W. Gray Co., New York, and the *Musical Herald,* London, give detailed information as to this form of Festival, as carried on in Great Britain. In this country the "Maine Festivals" held each fall in Portland and Bangor, under W. R. Chapman, give an example of the successful use of the "Festival" idea in sustaining interest in good choral music and singing throughout a wide territory. In Brookline, Mass., Mr. S. W. Cole, the Music Supervisor, has for some years carried on annual contests in singing for honors between the classes of the same grades in the various town schools. The result has been an increase of interest in choral music among the pupils and their friends and the people of the town generally.

Chapter VIII.

THE HOME, "COMMUNITY" AND SCHOOL ORCHESTRA.

The way to organize an orchestra is to "organize." A violin and a piano make an "orchestra" of a sort, or the beginning of one. The foundation or "body" of an orchestra is the "string section"—the violins, violas, cellos and contrabasses. The piano, however, is used to "fill in" everything in the way of instrumentation in which the orchestra is deficient, whether strings, wood-wind, brass or percussion.

American publishers of orchestral music have of late years recognized a need for arrangements so made that small combinations of instruments can give a fairly good representation of a worthy composition. In this connection, the printing of "Solo" and "Obbligato" violin parts may be mentioned. Also in certain cases the addition of an "Harmonium" (reed organ) part, which adds fullness and color in the absence of wood-wind and brass. The "Solo" violin part carries the melody. The "Obbligato" violin part enables the player to "fill in" the solo parts allotted to cello, flute and clarinet, in the absence of those instruments.

A good combination is that of the piano, first or solo violin, obbligato violin and cello. Another: Piano, solo violin, obbligato violin, cello, contra-bass and harmonium.

The chief difficulty in organizing amateur orchestras, so far as the strings are concerned, is to secure viola players. The leading publishers have recognized this fact in making their "arrangements," and in some cases have done the work so well that the pieces can be made to "sound" without the viola. The

piano is absolutely necessary to any combination where the full harmony is not otherwise adequately represented. In certain cases the viola part is arranged so that a "third" violin represents it. Those interested in the establishment of Home, Community or School Orchestras will profit by reading "The Modern School Orchestra," by L. M. Gordon, a new work. The aim of the volume is to advocate class study of orchestral instruments in the public schools, and to provide a working plan for the guidance of inexperienced instructors. The enthusiast who may know very little indeed about orchestral instruments and their use, yet desires to "lead" an amateur orchestra, will find herein just the information and material he needs. "The Amateur Band Guide," by Edwin Franko Goldman, contains a multitude of valuable practical hints for the conductor of an amateur orchestra.

The hope of the amateur orchestra, to a considerable extent, lies in the extension of the teaching of the violin in classes in the public schools. Loose leaf methods for this work by leading publishers are already in extensive use. School boards are but just awaking to the usefulness and importance of school training in or out of regular school hours in the playing of orchestral and band instruments. Supervisors and musicians generally will do well to agitate this question constantly. The municipality may often, with great benefit to itself, provide for instruction, and furnish the instruments on loan to the young players.

Part VII

LITERATURE

CHAPTER I.

It is hoped that the classified list of works given below may prove of practical value to the readers of this work.

The Voice and Singing.—"Technic and Art of Singing.—F. W. Root. A complete system of Education in Singing. Theo. Presser Co., Phila.

"Art of Singing."—Francesco Lamperti. Ricordi, London. Translated into English by Walter Jekyll, M. A. Observations upon the Art of Singing according to the traditional Italian school.

"Art of Respiration."—Lütgen. Donajowski, London. Small pamphlet.

"The Art of Breathing."—Leo Kofler. E. S. Werner, N. Y.

"Gymnastics of the Voice."—O. Guttman. E. S. Werner, N. Y.

"Vocal Instruction."—Edmund J. Myer. Complete and practical. Theo. Presser Co., Phila.

"Diction for Singers and Composers."—H. G. Hawn. Theo. Presser Co., Phila.

"Pronunciation for Singers."—A. J. Ellis. J. Curwen & Sons, London. Deals with English, Italian, German and French pronunciation.

"Child's Voice."—Behnke & Browne. O. Ditson Co., Boston.

Music Reading.—"Popular Method of Sight-Singing."—Frank Damrosch. G. Schirmer, N. Y.

"New Exercises for Sight-Singing Classes."—Books I, II, III. W. W. Gilchrist. Theo. Presser Co., Phila.

"Method of Solfeggio."—L. A. Russell. G. Schirmer, N. Y. A high grade text-book.

"Supplement to Method of Solfeggio."—L. A. Russell. G. Schirmer, N. Y. Class work for two or three voices.

"Methodical Sight Singing."—F. W. Root, in 3 parts. One of the best. Theo. Presser Co., Phila.

"Rudimental Class Teaching."—H. R. Palmer. John Church Co., Cincinnati. 56 pp.

"Teachers' Club."—George F. Root. John Church Co.

"Ear Training."—Arthur E. Heacox. Theo. Presser Co., Phila.

"Intervals, Chords and Ear-training."—J. P. Brown. O. Ditson Co., Boston. 110 pp.

"Rudiments of Music."—W. H. Cummings. Theo. Presser Co., Phila. 72 pp. Well-planned for use in classes.

"Standard Graded Course of Singing."—H. W. Greene. In 4 grades. Theo. Presser Co., Phila.

Harmony and Composition.—"Harmony Book for Beginners."—Preston Ware Orem. Brief, vital and practical. Theo. Presser Co., Phila.

"Practical Harmony." (On a French Basis)—Homer A. Norris. Parts I and II with key. Covers modern chromatic harmony. Theo. Presser Co., Phila.

"Harmony: A Text-Book."—H. A. Clarke. Theo. Presser Co., Phila.

"Modern Harmony."—A. Eaglefield Hall. To supplement existing works. Boston Music Co.

"Counterpoint, Strict and Free."—H. A. Clarke. Theo. Presser Co., Phila.

Musical Forms.—E. Pauer. Theo. Presser Co., Phila.

Homophonic Forms.—P. Goetschius. G. Schirmer, N. Y. A recent work.

"Musical Analysis."—A. J. Goodrich. John Church Co., Cincinnati.

The Orchestra.—"Instrumentation."—E. Prout. Theo. Presser Co., Phila.

"Treatise on Modern Instrumentation."—Hector Berlioz. O. Ditson Co., Boston.

"The Orchestra and How to Write for It."—F. Corder. A masterly work. Curwen & Sons, London.

"Practical Manual of Orchestration."—Gaston Borch. A short, comprehensible guide, by an orchestral player and conductor. Boston Music Co.

"Orchestration."—Cecil Forsyth. A repository of information. MacMillan Co., N. Y.

Accompanying.—"How to Play from Score."—F. Fétis. W. Reeves, London.

"Illustrations in Choir Accompaniment."—Dudley Buck. G. Schirmer, N. Y.

"The Art of Accompanying."—A. H. Lindo. Chiefly for the Accompanist at the Piano. G. Schirmer, N. Y.

Books of Reference for the Instructor and Choral Leader.—"Grove's Dictionary of Music and Musicians." In 5 vols. An exhaustive authority. Theo. Presser Co., Phila.

"Complete Pronouncing Dictionary of Musical Terms." H. A. Clarke. Theo. Presser Co., Phila.

"Standard History of Music."—Jas. F. Cooke. A popular work. Theo. Presser Co., Phila.

"History of Music."—W. J. Baltzell. Theo. Presser Co., Phila.

"Lessons in Musical History."—J. C. Fillmore. Theo. Presser Co., Phila.

"Embellishments of Music."—L. A. Russell. A comprehensive and clear presentation of the subject. Theo. Presser Co., Phila.

"Tone Plays for Children."—Alys E. Bentley. Especially useful for work with young children. A. S. Barnes Co., N. Y.

"The Orchestra and Orchestral Music."—W. J. Henderson. A large amount of matter, written in an instructive and entertaining style, which choral conductors may find helpful. Charles Scribner's Sons, N. Y.

"The Orchestral Instruments and What They Do."—Daniel Gregory Mason. Contains a chart showing the range of the orchestral instruments in relation to the pianoforte key-board. H. W. Gray Co., N. Y.

"The Wind-band and Its Instruments."—Arthur A. Clappe. For band masters, bands-men, students and the general reader. Henry Holt & Co., N. Y.

"Practical Points for Choral Singers."—Robert Simmons. Has a significant "Note" in regard to how to train the tenor section so as to avoid "bawling" on high tones without resorting to the "falsetto." There is also instruction on the "Italian pronunciation of works in Latin." Boston Music Co.

"Listening Lessons in Music."—Agnes M. Fryberger. The work of choir-training can be made more interesting and much more valuable, whether children or adult singers compose the membership, by the use of the phonograph to show the vocal tone of some of the best singers, in solo and ensemble; also to give examples of form in vocal music and educate the taste of the singers through the presentation of fine compositions, both vocal and instrumental. Mrs. Fryberger's book can be made of use to the singers and to the choir as an organization.

"The Use of a Children's Choir in the Church."—Elizabeth Van Fleet Vosseller. The work of a successful trainer of children's choirs. H. W. Gray Co., N. Y.

"The Music Supervisor."—Thomas Tapper. Inspirational, practical. There are two chapters upon "Community Music," four chapters dealing specifically with the Supervisor of Music, and a valuable bibliography for the Supervisor's use. O. Ditson & Co., Boston.

"Education Through Music."—Charles H. Farnsworth. This work presents much practical matter for the use of the teacher of Public School music. American Book Co., N. Y.

"The Learning Process."—Stephen S. Colvin. This work has been several times reprinted. It is especially recommended to Music Supervisors and all teachers of children. The MacMillan Co., N. Y.

"Style in Musical Art."—C. H. H. Parry. A fascinating volume for the choral leader. The MacMillan Co., N. Y.

Chapter II.

For the Orchestra.—"Loose-leaf Violin Method for Class Instruction." By Dr. A. G. Mitchell. Used in the Boston Schools. O. Ditson Co., Boston.

"Municipal Loose-leaf Violin."—Method for class instruction. Carl Fischer, N. Y.

"The Juvenile Violin Method."—First steps in violin playing. By Franz Bornschein. For four violins and piano, with optional viola and 'cello parts. Carl Fischer, N. Y.

"Guide for Orchestra Leaders."—A well arranged catalogue. Carl Fischer, N. Y. In this we find: "The Beginner's Orchestral Album."—Designed especially to aid persons who have had little experience in the work to organize and instruct groups of amateur players. Of real value in "Community" work. The usual instrumentation and in addition parts for the "mandolin" orchestra. The Carl Fischer's "Progressive Orchestra" has a third violin part which may be used in the absence of a viola. This set is especially prepared for church, school or home orchestras. The instrumentation includes the usual "full" orchestra, with "ad lib." parts for E♭. alto saxophone, E♭. altos, Tuba, third violin, and also parts for mandolin. The Carl Fischer "Concert Folio" has a list of pieces such as the Bridal Chorus from Lohengrin; Intermezzo, Cavalleria Rusticana; Spanish Dance, Moskowski; Largo, Handel; playable by small combinations from violin and piano up. These may be done by a High School orchestra of good grade. The "Concert Album" can also be played by a small combination of instruments with piano. It has "solo" violin, "obbligato" violin and organ or harmonium parts ad. lib.

"Popular Concert Album."—A collection of excellent numbers by so-called "classical" writers but of medium grade of difficulty. There are "violin obbligato" and Harmonium parts. The music is so arranged that it can be done effectively with violin and piano, or any additional number of instruments up to the usual "full" orchestra. The violin players must be able to work in all positions from the first to the fifth. Boston Music Co.

"Sunday Music."—A collection of pieces for orchestra of medium grade of difficulty (violin from first to third position) appropriate for use in church, Sunday school, Y. M. C. A. meetings and for the home circle. The instrumentation provides for the instruments of the "full" orchestra with piano accompaniment. There is a collection of favorite Hymns, and arrangemens of well-liked numbers by standard composers. O. Ditson Co., Boston.

"The School Orchestra."—This collection shows Handel, Mozart, Haydn, Beethoven, Mendelssohn, Schubert, Rubinstein, Gluck, Friml, etc., on its list of pieces. The series is made up of easy and moderately difficult compositions scored with special reference to the needs of amateur, high school and Sunday-school orchestras. There

are "violin obbligato" and harmonium parts. There are, in addition to the "leader's" first violin part, three additional first violin parts decreasing in technical difficulty. Provision is also made for the use of the E♭. alto and the E♭. alto saxophone. In a "Special Series" a "'cello obbligato" part is included whenever of advantage. G. Schirmer, N. Y.

"Dance Album."—A set of numbers by good musicians, practicable for the small orchestra, with or without piano; not too difficult for the average High School orchestra. There is no violin "obbligato" part. There are parts for all the instruments of the "full" orchestra if wanted. This is "real" music. There are a number of waltzes, a quick-step (two-step), an Argentine "tango," etc. G. Schirmer, N. Y.

"Concert Album for Orchestra."—These numbers can be played by small orchestra or any lesser combination of instruments, according to available material, either with or without piano. There are violin "obbligato" and harmonium parts. This collection is a fine one, musically, and is used by hotel orchestras, the better class of moving picture house orchestras, and for concert programs. G. Schirmer, N. Y.

"Standard Orchestra Book."—An excellent collection, violin in first to fourth position. Marches, Melodies, Waltzes, Intermezzo, Reverie. Suitable for good High School orchestra. Instrumentation includes strings, wood wind, horn, trombone, drums and piano. Theo. Presser Co., Phila.

"The Amateur Orchestra Folio."—This set includes both concert and dance music. The instrumentation includes the usual strings, clarinets, cornets, horns, trombone, drums and piano. The violin part is written in the first position. The collection is useful for the advanced "Community" and the High School orchestra. It is "bow-marked" and fingered. A companion set of the same grade is "In Tone Land." O. Ditson Co., Boston.

"The Ditson March Folio," and "The Ditson Concert Orchestra Folio," are for "full" orchestra and piano. These are graded as from "medium to difficult," and may be used by the better grade of High School orchestras. "Ten Light Overtures" for orchestra is a collection of compositions in second and third grades, violin "positions" from first to third. Instrumentation for "full" orchestra and piano. Rollinson, Bennett and Gruenwald, are well represented in these sets mentioned in this paragraph. "Miniature Sample Editions" of first violin parts, of several of these series for orchestra can be had upon application. O. Ditson Co., Boston.

"Galaxay of Orchestra Music."—For large or small orchestra, with piano or organ accompaniment, and so arranged that a smaller combination of instruments may be used if the larger number is not available. Most of the numbers have an "obbligato" violin part. A 'cello "obbligato" part is included whenever of advantage. Some of the selections do not go into the highest violin positions. G. Schirmer, N. Y.

"Music for Small Orchestras."—A set of pieces of fine grade

by Elgar, Cowen, Holbrooke, Lemare, Gounod, etc. H. W. Gray Co., New York.

"Amateur and School Orchestra Music."—A list of good music arranged for amateur and school orchestras, in which the first violin parts do not go beyond the third position, and they are often written *divisi* in order to fill out the harmony. The bowing is all carefully marked. The set is entitled "Novello's School Band Music." H. W. Gray Co., N. Y.

"The Junior School and Community Orchestra."—A valuable collection for the "beginning" orchestra The first and second violin parts are printed together, and the opening pages give illustrated instructions concerning the handling and playing of the violin and viola. The instrumentation provides for the usual strings, two flutes, two B♭ clarinets and cornets, two E♭ alto horns, trombone, treble and bass clefs (or E♭ bass), drums, bells, piano. There is also provision for the "optional" use of the oboe, piccolo, soprano, alto and tenor saxophones, baritone and bassoon. Willis Music Co., Cincinnati.

"The Chapel Orchestra Folio."—Instrumentation includes first and second violin (or mandolin), viola and bass, flute, two B♭ clarinets, two B♭ cornets, 1st and 2nd horns in E♭, trombone in treble and bass clefs, 'cello or baritone, drums and piano. There is also a part for solo B♭ cornet, or solo B♭ clarinet, which may be used in default of violins. Note the provision for the use of mandolins in place of or with violins. Violins from first to third position. Violin part is cued so as to make it possible to play throughout in the first position. Practicable for "Community" and other amateur orchestras. C. L. Barnhouse, Oskaloosa, Iowa.

Chapter III.

"Studies and Songs."—Thos. Tapper. Supplementary sight reading material for school use, in 3 vols. Theo. Presser Co., Phila.

"Five Minutes' Exercises."—Florence A. Marshall. Combine simple voice-training exercises with part-singing. Especially useful for children's choirs.

"Two-Part Solfeggi."—James Higgs. A collection of subjects from old masters (Durante, Handel, etc.) calculated to improve musical taste, as well as skill in the use of the voice and note-reading.

"Fifty Three-Part Studies."—J. E. Vernham. These may be used by children's choirs to good advantage, as they are kept within the compass of an octave, from Middle C up. Written wholly in the G clef. Useful as vocalizes and also as exercises in sight-singing. H. W. Gray Co., N. Y.

Various Collections and Books on Sight-Singing, and Vocal Training.—For Class and Individual use. Made by practical instructors of large experience. Theo. Presser Co., Phila.

School Music.—Graded, all combinations. Ginn & Co., Boston.

"The Choral Class Book."—Leason and McManahan. In 3 parts. Theo. Presser Co., Phila.

"The School Singer."—F. Reddale. Theo. Presser Co., Phila.

"Community and Patriotic Songs."—One of the best and most popular collections. Theo. Presser Co., Phila.

"Glee and Chorus Book."—J. E. NeCollins. For Upper Grammar grades and the High School. A well-made collection, in which special care has been exercised in the arrangements that include the use of boys' voices. American Book Co., N. Y.

"Junior Songs."—Hollis Dann. Interesting and carefully graded material; unison, two- and three-part songs for unchanged voices; four-part songs for unchanged voices and optional bass, the effect being complete without the bass; four-part songs, the bass being essential; a few bass songs in the easy baritone range for unison or solo use; songs for two unchanged voices and bass. American Book Co., N. Y.

"The High School Song Book."—A new publication, contains many unison songs, and as well three and four-part music for unchanged voices; also music for mixed voices. Silver, Burdett & Co., Boston.

"The Children's Hymnal."—Remarkable for the high character of words and music, the latter being unhackneyed and for the most part well-adapted to the use of children. Many selections are unison numbers, and others two- and three-part selections for unchanged voices. American Book Co., N. Y.

"105 Community Songs."—Band and orchestra parts available. C. C. Birchard & Co., Boston.

"Standard Familiar Songs."—So arranged as that each number is complete when sung by unchanged voices in three parts, or in four-part harmony by a mixed chorus. Ginn & Co., N. Y.

"'Community' Chorus Song Books."—Words and music of Hymns, patriotic songs, and familiar "old songs." "Community Chorus Collection," "The Khaki Song Book." The latter contains some good copyright songs. O. Ditson Co., Boston.

"How to Sing By Note."—Elements of vocal music, with twenty fundamental vocal exercises, with instructions, for use in class instruction. By F. W. Wodell, Boston. Published by the author.

"Two Part Songs for Women's Voices." "Women's Club Collection." "Men's Club Collection." "Glee Singer's Collection" (Mixed Voices). The above are fine compilations suitable for club and chorus work. Theo. Presser Co., Phila.

Chapter IV.

The list of publishers' catalogues given below refers to Octavo editions unless otherwise stated. It represents an immense amount and variety of material for the use of choirs and choral societies. The annotations may be of service to directors seeking selections for special uses.

Theo. Presser Co., Philadelphia. "Singer's Hand Book," "Choir and Chorus Hand Book," "Hand Book of Music for Violin and Other Instruments," "Hand Book of Organ Music," "Descriptive Catalogue of Music Works," "Music Teachers' Hand Book," "Thematic Catalogue of Vocal Music."

Novello, Ewer & Co., London and New York, Special Catalogues; "Music for the Church," for the "Home," for the "School" and for the "Choral Society." Music for all combinations of voices. Extensive list. Special lists for the Episcopal Service. Songs and Cantatas for children's voices.

Oliver Ditson Co., Boston. Special classified catalogues. "Choir Leader's List of Music for the Protestant Church." Music for all combinations of voices. Oratorios and Sacred Cantatas. Special catalogues of secular music for all voices. Secular Cantatas and large Choral Works.

G. Schirmer, N. Y. Special classified catalogues. "The Choir-Master's Guide;" music for the Protestant Church. "The Chorus Conductor's Guide;" music for all combinations of voices. List of standard Oratorios and Choral works.

Arthur P. Schmidt, Boston. Special classified catalogue, of church music, anthems and part-songs. Special list of larger choral works.

Boston Music Co., Boston. Classified catalogue. Church music, chiefly by leading American writers.

White-Smith Music Co., Boston. Special catalogue of Church music.

B. F. Wood Music Co., Boston. Publish the "Choir Journal," a series of anthems. Catalogue of part-songs.

John Church Co., Cincinnati and New York. Special classified catalogue. "Octavo Music for All Choirs." Music for special occasions. Music for the Roman Catholic Church. Oratorios, Cantatas. Also a list of easier choral music, and music for children's voices. Works for use in Choral Classes and Conventions.

J. Fischer & Bro., New York. Extensive catalogue of music for the Roman Catholic Church.

Boosey & Co., New York. Classified catalogue. Choruses from standard Oratorios. Sacred Choral works. Music for the Episcopal Service and the Roman Catholic Church.

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